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PIETER DE HOOCH

PIETER DE HOOCH

THE MASTER'S PAINTINGS

IN 180 REPRODUCTIONS

WITH AN APPENDIX ON THE GENRE PAINTERS
IN THE MANNER OF PIETER DE HOOCH AND
HENDRIK VAN DER BURCH'S
ART

PUBLISHED WITH AN INTRODUCTION BY
WILHELM R. VALENTINER

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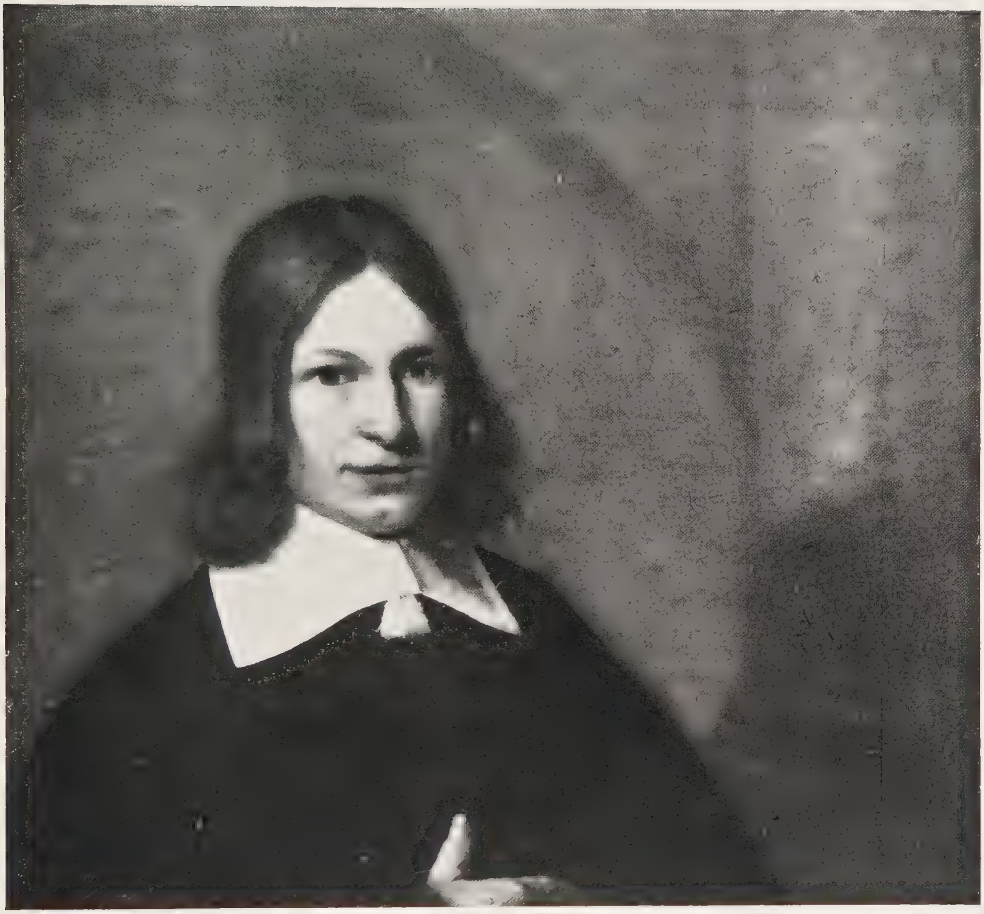

Amsterdam, Rijksmuseum

Artist's portrait of himself
1649

64340

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PREFACE

THE author's most grateful acknowledgment is due to Dr. Eduard Plietzsch, the excellent connoisseur of Dutch painting, for his assistance in amassing and sifting the material, in recovering works that had gone astray and for his valuable assistance in distinguishing the work of pupils. The writer was also so fortunate as to obtain the kind cooperation of Mme. C. Brière-Misme and Dr. C. Hofstede de Groot. Sir Robert Witt kindly loaned several rare photographs from the Witt Library. To them and to the Museum officials, collectors and art dealers who extended their courteous assistance in the assembling of photographic material the author wishes to express his grateful recognition.

The English translation has been prepared by Mrs. Alice M. Sharkey, New York, (the introduction) and Mrs. E. Schwandt, Berlin (the notes).

I

THE general effect exercised by notable masterpieces is largely dependent on certain universal human reactions which their subject matter arouses. Thus the fame of Pieter de Hooch, justly celebrated for his delightful interiors, is founded to a great extent on his instinctive recognition of the love for quiet, sunlit rooms which lies deep in the heart of mankind.

We are destined to spend our daily life in turn indoors and out, and our tastes have so adjusted themselves that this necessity has become essential to our spiritual well-being. After a period spent in the open, we crave the comfort of encircling walls, where we can bring ourselves into focus once more and enter into a definite relationship with our surroundings. Especially when night falls, and the forms of nature merging into one another assume gigantic proportions, it is hard for us to maintain an equable relationship with the out-of-doors. Uneasiness overtakes our spirit, and our perception of the vastness of space leads to depression rather than exaltation. After a passing feeling of awe in the presence of this immensity, to which our understanding cannot really adjust itself, we are glad to get back to our familiar surroundings. Here are peace and comfort, and our sense of individual importance is renewed by these walls built in proportion to our human stature by our fellow creatures.

Pieter de Hooch has invested domestic surroundings with a peculiar attraction, and the inhabitants of his rooms must have felt a redoubled assurance; for they loom particularly large in proportion to them. This circumstance is characteristic of the lowlands, where, perhaps on account of the endless horizons which confront them out-of-doors, the natives prefer small and low-roofed dwellings.

The popularity enjoyed by Pieter de Hooch's interiors involves still another element. From his dusky rooms we glimpse through door or window the out-of-doors or a neighbouring lighted room, and our pleasure in this motif, too, has its roots in a universal trait. We are not happy or at ease when completely enclosed by walls—we crave some visible connection with the outer world. Commensurate with our desire for the change from outdoor to indoor life, is the love for open spaces which arises within us when we have remained indoors too long.

Is this fascination of rooms which offer through their open windows a vista of the outdoor world a heritage from prehistoric times, when for security's sake man took refuge in caves from which he kept a lookout for the enemy's approach?

Or do these portrayals subconsciously arouse in us a comparison with the only satisfying mode of human existence which for its workaday duties demands a frame comparable to the walls of a room—a daily boundary which connotes a well-earned rest, but in which there would be no satisfaction unless it were allied to the possibility of free action—unless from the narrow framework of our calling we could preserve a vista of freedom and space?

Be that as it may, the artist has known how to take these elemental impulses into account, and his works with their beautiful lighting effects and warm coloring combine the cosy charm of comfortable interiors with a releasing view of the outer world itself, or of those exits that lead towards it.

In only comparatively few of his compositions has the artist achieved complete success in this respect. In these pictures, which belong to his middle period, the figures play a quite secondary role. Whereas in his early works, and again in his later period, he catered to the public taste for anecdotal compositions, painting large, vivacious groups of figures; in the pictures of his best period de Hooch limited himself to an arrangement of at most two or three figures, whose presence in no way detracts from the essential theme—the "atmosphere" of the room. The various occupations of the young woman accompanied by a child; the serving maid in the house or courtyard; or the small group of cavaliers and young ladies, hardly arouse our curiosity and quickly pass from our thoughts; the surroundings, the lighting and the coloring, on the contrary, immediately impress us and linger in our memory. The figures take on almost the aspect of still life studies, and in their inconsequential gestures subordinate themselves entirely to the spirit of their modest but bewitchingly portrayed surroundings, leaving only the realization that the rooms were not empty, but tenanted by quiet, friendly people.

It has been remarked that Pieter de Hooch was not a good figure painter, and it is true that there is a certain lack of temperament about his people. Their movements are slow and awkward, they lack individuality, the expression of their features is vapid. In his most successful works, however, these characteristics, which might perhaps elsewhere be called a lack, become deliberate artistry. More cleverly drawn, more intensely alive figures would not accord with the idealization of their surroundings. These comfortable, stiffly-moving, unreflective forms still seem closely bound to the soil from which they sprang—not yet separated from it by intelligence or passion. They are space that has taken on human life, atmosphere made humanly manifest.

The very lines of their straight silhouettes fit into their surroundings. In the pictures of de Hooch's best period his figure groups are composed in the simplest geometric forms. Where only one or two figures—mother and child, or mistress and maid—are involved, the composition is governed by the triangular form, as in the paintings in Amsterdam, in Minneapolis, in the Wallace Collection, in the Hermitage, etc. (p. 47, 50, 60, 63, 66, 70—72). Where the groups contain three or four figures, as in the paintings in Buckingham Palace, in the National Gallery, or in the Havemeyer, and Mellon collections (p. 44, 51, 52, 62), they are so placed that an accurate quadrangle might almost be drawn around them. These clear vertical, horizontal and diagonal lines correspond perfectly with the simple architectural framework in which the figures are placed. In the frames of the doors and windows, in the forms of the furniture and beds, in the flags of the floors and the beams of the ceilings, we find the same rectangular lines, and in the courtyard scenes the walls, the paths and the garden beds also govern the fundamental form of the figure-composition. This severe conception, which, corresponding with the expression of the figures, lends serenity and dignity to these compositions in harmony with the classical tendency which, originating in Italy and France, from the middle of the seventeenth century on, made its influence felt in Dutch painting.

Pieter de Hooch's late works show how dominant this influence became in architecture. In the doors and palace façades of his outdoor scenes we find reproductions of the architectural achievements of Jacob van Campen, Pieter Post and others, and on one occasion, the architectural masterpiece of this school—the Amsterdam City Hall—appears in the background of a garden scene (p. 148). The interior architecture of this building was for de Hooch at this particular period the model for the formal interiors in which he laid his scenes, and which are pillared and marble-bedecked to a degree hardly to be found in any private dwelling in Amsterdam (p. 83—86). The first traces of this classic style—adapted with a greater artistry—lie dormant in the simpler compositions of his middle period,—in those clearly constructed bourgeois interiors and in his courtyards sternly framed by encircling walls.

De Hooch's masterpieces are usually divided into interiors and outdoor scenes. His manner of composition, and the inspiration governing it, however, is identical in both cases, and does not warrant any such division. His outdoor scenes are either courtyard or garden pictures which preserve the character of interiors in their essential aspects. Even today in Holland we know of many streets and squares which create a quite unique impression of intimacy and shelter. The small scale of the low brick houses, the thick rows of trees bordering the canals and squares, and not least the shadowy and warm afternoon and evening light, all combine to create this impression of intimacy which our master so happily observed and reproduced. In his outdoor scenes the space is completely enclosed either by walls or shrubbery, and for the most part we look from a dark framework to an entrance flooded with sunlight, or to a little piece of sky, which in place of an interior vista, leads our eye to the freer region of the out-of-doors.

Pieter de Hooch's real contribution to the development of painting lies in his revelation of the atmospheric life of these comfortable interiors. Beginning with the Van Eycks in the fifteenth century, there had always been, it is true, Dutch painters of interiors, but they regarded these merely as playful offsets to their religious compositions. In the sixteenth and in the early seventeenth century the Italian influence came into play, bringing with it a cool, hard, Renaissance architecture whose essentially un-Dutch attributes created an unhappily artifical effect. Artists who like Pieter Bruegel the Elder contrived during this period to preserve their national characteristics. did, to be sure, paint Dutch peasant interiors, but filled them so full of figures that no trace of the atmospheric quality of the room itself was discernible.

Without Rembrandt, whose epoch-making influence was felt in every field of Dutch painting, Pieter de Hooch's new type of interiors might never have come to pass. Still they occupy a well-merited place of their own beside Rembrandt's far-flung scenes which lose themselves in distant shadows, scenes which reflect in dramatic fashion the dreamlike spiritual life of his characters; while de Hooch's are the lyric expression of a gentle and resigned soul.

Many of de Hooch's contemporaries endeavored to follow in his footsteps, but in his own narrow field he had no equal. One and all they lacked either his acute powers of observation of the delicate play of light and shade, his unerring discrimination in his choice of subject, or his poetic sensibility. The importance of his contribution is measured by the horde of his imitators in whom up to the present day a faint echo of his ideas is discernible.

II

PIETER de Hooch was born in Rotterdam on December 20, 1629. He was the eldest son of a mason, Hendrik de Hooch, and his wife Annetje Pieters. We know nothing of his youth and little enough of the teachers under whom he studied. Houbraken affirms that he and Jacob Ochtervelt were fellow pupils of Nicholas Berchem. Despite an obvious relationship to Ochtervelt, this probability was for a long time questioned, as no suggestion of Berchem's style could be discerned in de Hooch's early work. Since these works have become better known, however, Houbraken's assertion does not seem so unlikely—especially as its superficial implausibility makes it all the more likely that it was not without good grounds.

Two paintings which appeared some time ago in the hands of London dealers. "Soldiers in Camp" (p. 1) and "The Riders with the Fortune Telling Gypsey" (p. 6), are somewhat reminiscent of Berchem both in coloring and composition. The first may be compared with a signed painting by Berchem in the Museum at Nimes (opposite p. 1) in which a soldier is lying in a similar position in front of a tent. In the second picture a herd is grazing in the background quite in the Berchem manner. To be sure we know of no interiors with soldiers by Berchem like those which appear so frequently in de Hooch's early work, but the former painted a number of battle and outdoor camp scenes which, like these early paintings by de Hooch, breathe the spirit of the Thirty Years War.

The very different styles developed by Berchem's pupils, prove that as a teacher he well understood the necessity of cultivating their individual talents. It is no wonder, therefore, that an artist like Ochtervelt should have absorbed more from his fellow pupil, de Hooch, than from his master, and that Pieter de Hooch himself during his student years was seemingly more strongly influenced by other artists of his circle whose phlegmatic temperaments were more akin to his own, than was Berchem's vivacious and emotional nature.[1] These were the Haarlem painters of interiors—of scenes from polite society or soldier life—masters from among the following of Frans and Dirk Hals, like Codde, Palamedes, Duyster and Duck, to whom may be added the Amsterdam painter Symon Kick and also Terborch in so far as his early works are concerned, for he, too, lived for a short period in Haarlem. We may assume that Pieter de Hooch spent his student years in Haarlem from the fact that Berchem, who was born there, was still a Haarlem resident in the forties when de Hooch was his pupil, and was admitted to the Haarlem Guild in 1642.

Although in Pieter de Hooch's early works, which are mostly scenes in stables or inns with soldiers and girls, we can trace the influence of the most divergent artists, they have at the same time an individual quality which foreshadows his later mastery. In these compositions the interest is not diffused in epic fashion among numerous figure groups, as in the soldier paintings of those other masters, but is concentrated in one principal group, which, directly illumined by the sun, stands out against a dark background. In these works we frequently encounter the color combinations of his later period—a vivid vermilion and a lemon yellow, to which white, and in the shadows, a warm dark green or blue are often added. At times his backgrounds open into a brightly lighted adjoining room, or a ligthed figure stands framed in a dark doorway. The contrast between light and shadow is apt to be exaggerated, however, and the sunlit portions of the canvas are cooler and paler than in his later works. These pictures are happier from the point of view of painting than of composition, as the individual figures are conceived too independently and a somewhat artificial grouping brought about through their awkward gestures. The artist is most successful when his figures are in repose as in the painting in the Vogel Collection in Berlin (p. 12), the two night scenes, respectively in Dublin and in the possession of Dr. Hofstede de Groot (p. 17 and 18), and above all in the two masterpieces painted about 1654 now in the Palazzo Corsini and in the London National Gallery (p. 22 and 27), which bring the early period to a close.

Most of Pieter de Hooch's early works which are known must have been painted while he was in the service of a distinguished cloth merchant named Justus de la Grange with whom he resided in turn in Delft, in the Hague and in Leyden. It is not entirely impossible that he still retained this post when in 1654 he married Jannetgen van der Burch daughter of a faience manufacturer and took up his abode in Delft for a comparatively long period. At any rate we know that in the following year de la Grange was in possession of at least ten paintings by the master. During the year of his marriage he became a member of the Lucas Guild of Delft and is several times mentioned in their archives during the years following.

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[1] Another of his early works (p. 5) in the possession of Mr. Henry Blank, in Newark, showing a intoxicated soldier stretching himself on a couch while his comrades are making sport of him, shows how at first he tried to emulate Berchem's animation, but failed to achieve his quality of naturalness.

The artist's wife undoubtedly appears in several of his interiors painted during the second half of the fifties, with one or another of their two children, Pieter and Anna, born in 1655 and 1656 respectively. These paintings familiarize us with his domestic surroundings, as do the outdoor scenes of the same period, where we frequently see a woman, identical in type, crossing the courtyard with her child.

Hofstede de Groot points out that the identical stone with the inscription 1614, which is shown embedded in the masonry above the door in two of the artist's pictures in the National Gallery in London and in the collection of the Earl of Strafford (p. 54 and 55), still exists in an old courtyard in Delft, although no longer in exactly the same spot. From the view of the Delft towers, which in these and similar scenes appear on one side or the other, it would seem that the artist, according to the inscription on the stone, must have chosen the entrance to the monastery of Hieronymusdaele for the scene of his compositions. This courtyard adjoined the old brick city wall of which a glimpse is to be seen in several of his paintings, and which through a gateway and steps gave access to the city dike beyond. In this neighbourhood the artist seems to have lived, but it must have been a very modest dwelling that he and his family occupied at this time. If his interiors toward the end of this period took on an air of luxury with richly-ornamented stoves, leather wall coverings and great wardrobes, we may assume that they were patterned on the homes of the gentlefolk for whom he and his wife worked.

De Hooch's early development is proven by the maturity of his pictures executed about 1655 (p. 31—38), which he painted in his twenty-fifth year. As these compositions reach a high point in his art we must assume that the earliest soldier scenes known to us were executed in or before 1650 and that his students years in Haarlem lay between 1645—1647. By 1654, as is proved by the picture in the Palazzo Corsini, he had reached his zenith in the portrayal of these scenes, and thereafter, during the first years of his marriage, his pleasure in painting the simple domestic scenes in which he was to achieve his greatest triumph, came strongly to the fore. He did not a once abandon, however, the subjects which had occupied him for so many years. The admirable painting owned by the Marquis of Bute (p. 48), where a young woman is complaining to an officer of a too meagre payment, bears the date 1658, and a painting with a similar theme in the Borchardt collection in New York must have been painted some years later still (p. 105). In many of his finest interiors and exteriors, painted about 1658 (see p. 43, 44, 51, 52), we find officers still occasionally playing a role, although a distinctly more subordinated one than in his earlier works.

From the fact that the artist dated a whole series of pictures 1658 (we know of at least six bearing this date), while in all the rest of his work, we cannot find more than a dozen dated pictures, we may assume that he himself recognized their importance.

Among the paintings bearing this date are the well-known masterpieces in Buckingham Palace, in the National Gallery, in the collection of the Earl of Strafford, in Amsterdam and in the Pannwitz Collection (p. 49—55). We know of no other dated pictures, until 1663, and yet this is the epoch when the majority of the artist's masterpieces must have been painted, as they can nearly all be linked with one or another of the above named dated pictures, as for example the paintings in the Kaiser Friedrich Museum, the Havemeyer and Widener Collection, the Rijks Museum and the Wallace Collection (p. 56—63); and the beautiful outdoor scenes in the collections of Earl Crawford, Mr. Mellon, Lord Melchett in the Hermitage (p. 43—47), most of which antedated them.

We are confirmed in our attribution of these dates by the painting dated 1663 formerly in the Six Collection, now in the Rijksmuseum at Amsterdam, known as "The Good Housewife" (p. 69). Masterly as this work is in composition and color, the arrangement has become a little insipid, the lighting a bit monotonous, and we are consequently forced to assign earlier dates to such paintings as the bedroom interiors in the Rijksmuseum, in Karlsruhe, in the Widener Collection and in the New York and Berlin Museum (p. 56, 58—61), in most of which the same young woman and little girl appear; for in these pictures the lighting effects are more varied and the color scale deeper. Hofstede de Groot links the picture in the Six Collection with the "Woman Peeling Apples" in the Wallace Collection (p. 70) claiming that they date from the same year. In these pictures and those of strikingly similar composition owned respectively by the Minneapolis Museum (p. 65), and the former Ronald Brakespeare collection (p. 71), the nearness of the two figures, is very striking. They are so close to the spectator that only a corner of the room with a portion of the stove is visible. This is a principle followed by the young Vermeer, and it was undoubtedly through his influence that Pieter de Hooch was moved to adopt it.

This relationship to Vermeer[1] can be traced much further back,—as far as 1658 or possibly even to the middle fifties, and it persists until the middle sixties. The question as to who originated the new manner of handling light (not too aptly designated the "plein air" manner), and which is characteristic of Vermeer's art, has arisen. Although the dates of the first compositions with early morning light painted by Pieter de Hooch, Vermeer and Metsu are all close together, there can be no doubt that Vermeer—although the youngest of the three—was the originator. True these ideas had been in the air of Delft from the period of Karel Fabritius' (1654) last paintings, and since Gerrit Houckgeest and Emanuel de Witte in the early fifties painted church interiors in the new and grandiose manner. This is further proved by a portrait of a woman in the Rijks Museum, dated 1656 by Michiel Nouts, an otherwise unknown Delft painter, in which the lighting already suggests Vermeer.[2]

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[1] As to his connection with Vermeer and Metsu cf. the fine work of Collins Baker, Pieter de Hooch, 1925, p. 3.

[2] Dr. K. Bauch pointed this out to me.

The only dated early work by Jan Vermeer, "The Matchmaker" in Dresden, was painted in this same year. To be sure it has not yet the cool, silvery tones which generally characterize his work, but it proves the twenty-four year old artist to have been so distinguished a master that we can easily credit him at this period or shortly thereafter, with one or other of those compositions with small single figures set in a wide space and keyed in clear, cool tones. Several paintings executed in 1658 point to the influence that this type of painting exercised on Pieter de Hooch, which persisted from year to year in individual compositions (see comments on p. 52 to 75), till in 1664 in "The Woman Weighing Gold" in the Berlin Museum, he practically copied one of Vermeer's works.

This use of a theme of Vermeer's should, however, not be instanced as proof of Pieter de Hooch's presence in Delft. Vermeer's new style must very quickly have become known in the neighbouring city of Amsterdam, as the influence he exercised on a mature artist like Metsu proves, for the latter had settled in Amsterdam in 1657, if not earlier.[1]

We can link with this group of pictures in point of date those numerous works in which a mother with an infant or a little girl, accompanied by a maid servant or some other subordinate figure, is portrayed against the background of a spacious room with a large stove in the corner. This more elaborate composition, and the addition of other figures, — changes that are for the most port not advantageous,—indicate the beginnings of de Hooch's late manner. Many admirable compositions are to be found in this group, however, such as the pictures in the former Preyer Collection, the Ryerson Collection, the former Youssoupoff Collection, and the Copenhagen and Detroit Museums. Most of these must have been painted in Amsterdam during the middle sixties. We have no evidence that the artist lived in Delft during the sixties. He probably moved to Amsterdam about 1662, living there mostly—if not exclusively—for the remainder of his life.

Three works dated 1670 allow us to judge of the further development of his style after he had lived there some time. One of these, the painting in the Rijks Museum (p. 92) shows a lady seated in the vestibule of her house receiving a love letter from a messenger. This composition is closely related to two other paintings, one in the art gallery in Hamburg (p. 93), the other in New York ownership (p. 98). The other two dated paintings, one owned by Madame Heugel in Paris (p. 96) and the second in the Errera Collection in Brussels (p. 95) depict musicians—a lady singing accompanied by a mandolinist or violinist. The interiors in these pictures do not differ greatly from those in the Delft compositions—they depict simple, whitewashed rooms with high windows, beamed ceilings and flagged floors—but we realize from a glimpse of wider canals bordered by stately houses that we are in Amsterdam, and the artist has not failed to indicate by the more elegant costumes and aristocratic demeanor of his figures that he is dealing here with Holland's most aristocratic and luxurious social life.

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[1] In the introduction to the Smith Catalogue Raisonné, Dr. Hofstede de Groot remarks that Metsu's "Sick Child" in the Rijks Museum being dated 1656, we cannot very well assume that his art was influenced by Vermeer. The relationship to Vermeer in this work, however, does not seem to me nearly so striking as in Metsu's paintings in the Beit Collection, to which naturally Hofstede de Groot also makes reference. These two paintings, however, are not dated, and can very well have been executed some years later—about 1660—under Vermeer's influence.

Unfortunately this richer environment did not connote a corresponding increase in skill. On the contrary some warmth of feeling seems to have vanished from these more dimly lighted rooms, and the hasty execution shows that the artist no longer brought the same intensity to bear upon his compositions.

The use of an increasing number of figures, which we note in the course of his sojourn in Amsterdam, demanded a more dramatic handling of his grouping, and this did not lie within the scope of his talent. Nevertheless he produced remarkable pictures from time to time, especially when his novel surroundings inspired him with new themes. To these belong some of the pictures with groups of musicians—a theme which the artist had not used before.

The pictures of this type in the Leipsic Museum (p. 83), and even those of later date in the former Huldschinsky Collection, Berlin (p. 148) and in the National Gallery in London (p. 147) (formerly in the Steengracht Collection, The Hague), still display admirable qualities, whereas other pictures of this series frankly show a startling diminution of the artist's powers. In the former group we must also reckon those compositions whose architectural features clearly betray the Amsterdam environment As de Hooch obviously did not have entrée to the homes of the aristocracy, he conceived the idea of utilizing the marble halls of the newly-built City Hall as a background for his social scenes. He was thus enabled to make accurate architectural settings, and the interiors, and to some extent, the light and color schemes in these paintings are extremely successful (v. the pictures in Leipzig, Strassburg and Munich, pp. 83, 85, 86).

De Hooch was much less successful when, in his Amsterdam period, he made use of motifs belonging to his Delft era, such as the young mother with her child and serving maid, or when he turned once more to the soldier scenes of his earlier days. These paintings in which he repeats himself, without having received any fresh impressions, affect us as exaggeratedly dark in their general tone and hard in certain of the prominent colors, particularly in a sullen vermilion and in a cold blue predominating in the shadows, as lifeless and clumsy in outline and false in structure.

Although it is fair to state that the artist's latest works, painted during the eighties, are among his least successful creations, it would hardly be true to assert that this gradual decline in his art was synonymous with his arrival in Amsterdam. It is true that while at the very beginning of this period de Hooch produced a number of undistinguished works, he painted some important pictures during the late seventies.

The picture dated 1677 formerly in the Steengracht Collection p. 147 was for a time the latest known work by de Hooch. It was assumed, failing any exact knowledge of the date of his death, that this took place shortly thereafter. Some time ago, however, paintings by the artist dated 1681, 1683 and 1684 (pp. 161, 175, 176) came to light, as well as several other compositions which suggest the eighties both in costume and manner. We may assume, therefore, that de Hooch lived well on into this decade, which, considering the date of his birth, is by no means improbable as he would even then only have been in his fifties.

III

The development of Pieter de Hooch's art corresponds with that of the great era of Dutch (17th century) painting, represented in its three phases respectively by Frans Hals, Rembrandt and Vermeer, Pieter de Hooch's early work is related to Frans Hals through his soldier pictures painted in the manner of the pupils of that master. The relationship of his more mature work to Rembrandt is established through the influence exerted on de Hooch by Rembrandt's pupil Karel Fabritius: and the influence of Vermeer, who was a contemporary of de Hooch and lived in Delft at the same period, is obvious both in the works of his early maturity and in those compositions which mark the transition to his later style.

The development of the motifs in his paintings, too, mirrors in a sense the social development of his race during that significant epoch when his country had been newly freed from the Spanish yoke. De Hooch's first period is still ruled by the spirit of that war for freedom which was brought to a happy conclusion by the Peace of Westphalia. In the second period soldier scenes give place to portrayals of the quiet domestic existence enjoyed by the bourgeoisie during the first years of peace; and finally in the third period this bourgeoisie with waxing prosperity has established a species of merchant aristocracy, surrounded with luxury and culture which is mirrored in the compositions of de Hooch's Amsterdam period.

The artist himself seems to have partaken to a certain extent in this social development. Originally in the service a gentleman of some distinction, he seems to have moved with him from place to place painting scenes reminiscent of the war days. Then, founding a modest household of his own, he tasted the joys of domestic life with his wife and children, and finally in Amsterdam he affiliated himself with the most distinguished society of the city,—not to be sure as an equal, but serving it in his capacity as an artist.

We can form from his early work a characteristic picture of the unquiet days before the signing of the peace.[4] As is the way in war times the officers and soldiers in his compositions are intent on the joys of the moment, for their respite is probably a short one. They have laid their weapons aside and are singing, smoking, playing cards while the women with whom they have been quartered are serving them beer or wine. They jest with the serving maids putting care aside in the company of comrades and sweethearts, or else dally in the bedroom with the young housewife who is setting the bed to rights.

Though next morning when she demands her pay we see the officer unwilling to give her as much as she asks. The time for farewells has arrived,—the trumpeter is at the door, the order to march has come, and the parting is less hard for the soldiers enticed by new horizons than for the girls they are leaving behind (pp. 4—25).

The scenic background against which these soldier episodes unroll themselves is simple and somewhat poverty-stricken, for it lies near the seat of war where the troops are massed and where prosperous folk who can seek shelter from war's stringencies are not apt to be found. It is mostly in lower middle class rooms or in stable interiors that de Hooch's soldiers are quartered. A certain preoccupation with the contrast between wealth and poverty may be attributed to him from some scenes where beggars are contrasted with their more fortunate fellows. A gypsy woman from the encampment seeks alms from an aristocratic couple on horseback; a poor old man tries to approach a prosperous group who are just leaving a house.

In a late soldier picture of de Hooch's early period, the stable scene in the National Gallery (p. 27), we find the first trace of the bourgeois note. A young woman with a child in her arms stands beside the kneeling soldier who is busy with his gamebag waiting, perhaps, for her share of the spoils and lending a peaceful touch to the composition.

In the following works of the artist's second and riper period, particularly in the beginning, the male sex steps more and more into the background and the housewife occupies the centre of the composition, — particularly in relation to her child. She lifts him from his cradle, feeds him, plays with him, or shows him his playmate, a slightly older girl child who is playing with a dog. This little girl accompanies her mother in all her household tasks:— when she dresses, sets her bedroom in order, cleans vegetables, plucks ducklings, peels apples or goes down to the cellar to fetch up the wine; when she crosses the courtyard, draws water or accompanies guests to the door. We are acquainted with all the domestic occupations of the simple housewife who does her own work. Early in the Amsterdam period this bourgeois atmosphere takes on a slightly more elaborate tone. In the painting from the Six Collection, dated 1663, the housewife is occupied with her serving maid at the linen cupboard, and the appointments are a trifle richer while in the middle sixties we find several compositions where a maid is introduced as the mainstay of the household. For the most part she is questioning the lady of the house who is invariably busy either with her child or some other domestic task.

The decided step, however, was taken in the late sixties. Thereafter in his compositions elegant ladies, arrayed in silks and carrying lap-dogs in their arms stroll through the rooms, or seated at the window await the coming of their lovers, — shown in his pictures dated 1670. They have abandoned all concern with domestic matters, write and receive love letters and prove by their occupation with music and literature that they enjoy the tastes and privileges of the leisured classes.

Among these pictures the groups of musicians are of especial interest from the light they throw on contemporary social usage. From the accuracy with which de Hooch portrays the instruments and singers we may assume that he belonged to a musical circle in Amsterdam. In the simpler compositions the singer is generally accompanied by a mandolin or a guitar, to which quite frequently a violin is added. The singer, who curiously enough is always seated, is generally accompanied by gentlemen, — occasionally she accompanies herself on a stringed instrument. In the paintings in Copenhagen and Leipsic (p. 83), a cello, in one instance played by a man, in the other by a lady, accompanies the singing, and a flute and a violin respectively complete the trio. In another composition the trio is made up of a harpsichord, a violin and a violoncello. In the painting in the former Huldschinsky Collection in Berlin (p. 148), a trio consisting of two ladies and a gentleman are singing on a terrace. Unfortunately in many of these compositions the execution is so weak that any study of the motifs seems almost superfluous, and in several instances—such as the two pictures with dancing dogs accompanied by a lady on the spinet—it seems as though the artist by his choice of so unusual a motif sought to distract our eye from his lack of artistic skill.

IV

We know of about 180 paintings by Pieter de Hooch, and of these only about thirty can be rated as actual masterpieces. Without them his name would not be included among the first rate masters. How can one explain this curious artistic phenomenon? It is natural that his early work should be immature. We realize from its themes that his youth was passed in a turbulent era when conditions were inauspicious for the production of an evolved and harmonious art.

It would seem quite natural that Pieter de Hooch should have painted his best pictures between the ages of 25 to 40 if his life or his artistic activities, had come to an end at that time. That his gift should have suffered a comparative eclipse after his fortieth year—although he painted pictures for at least fifteen years longer, however, is a matter which demands explanation.

In attempting such an explanation three circumstances must be born in mind: first, the nature of his talent; second, the particular circumstances of his life, and third the general social conditions governing the period in which he lived.

De Hooch's was a lyric nature with fine artistic instincts but no particular intellectual gifts. Such natures are prone to exhaust themselves more quickly than those of richer intellectual equipment who renew their forces from the successive experiences which life brings to them. The lack of temperament which we feel in de Hooch's figures, suggests that he himself lacked temperament and the elasticity to readily adjust himself to changing conditions, just as his frequent indebtedness to other artists proves him to have been lacking inventiveness and original creative ideas.

This derivative quality is not limited to his early work where we have already recognized the influence of Berchem, of the Haarlem soldier painters and of Karel Fabritius. It is rare even in his mature work to encounter motifs which had not already been used by other artists. At first glance the Garden Scenes, painted in the middle fifties appear refreshingly original, but we know of a not dissimilar garden scene painted in 1647 by Samuel van Hoogstraten who was a fellow pupil of Karel Fabritius under Rembrandt.

The appreciably earlier influence exercised on him by Terborch is obvious not only in some of the soldier pictures where the trumpeter sounds the break-up of camp or the sergeant announces marching orders; but also in the pictures of his more mature period. The motif of the mother arranging the hair of the little girl kneeling in front of her, which de Hooch made use of in his painting in the Amsterdam Museum (p. 60), is familiar to us from Terborch's picture in Berlin. In several of his groups, — particularly in the portrayal of those young women with delicious necks, who are shown in vanishing profile (compare the Country house in the Rijks Museum (p. 80), we are again reminded of Terborch. De Hooch's partiality for this artist's work is emphasized by his introduction of a Terborch painting on the wall of one of his interiors known as "The Slipper", dated 1658 from the Beurnonville Sale (p. 53), and this particular Terborch deals precisely with the subject described above — a young woman seen almost in back view with a particularly lovely neck. — In several of de Hooch's compositions we can also discern a relationship to the work of Nicolas Maes. Not only were de Hooch's occasional portrayals of beggars seeking alms at the housedoor derived from Maes, but in his intimate interiors he owes something to this artist, who, while not older in years certainly developed earlier, for we find in the work of Maes as early as 1655 and 1656 (p. 182) compositions offering a glimpse into a brightly lighted neighbouring room where the figures of several persons stand out against the darker foreground.

Jan Vermeer, too, who was several years younger than Pieter de Hooch exercised a distinct influence on him, but this is not to be wondered at in view of this great master's novel and authoritative art. In his case, as in the case of a composition derived from Karel Fabritius, it is obvious that de Hooch painted his pictures very shortly after the completion of their prototype.

It is possible that de Hooch himself recognized this slackening of his creative faculty, — the beginning of a species of stagnation after the wonderful creative elan of his early Delft period. It may perhaps have been for this very reason that he sought a change of milieu and moved from Delft to Amsterdam. Or was he influenced by a false ambition, fired by the possibilities of wider success in the larger city?

To leave a provincial town for the capital was a natural move for all who had established a local reputation and wished for wider honors. Rembrandt had moved from Leyden to Amsterdam in this same fashion, and it was in the latter city that his real rise to fame took place. But, unfortunately, Pieter de Hooch was no genius. In his case the new environment which imposed new demands on his talent was disastrous. The larger circumstances were bewildering to his quiet temperament which flourished happily in more modest surroundings, he attempted to achieve more than lay within his scope. He enlarged his rooms into halls of exaggerated dimensions, increased the number of figures in his groups and made these figures more dramatic. But intrinsically something had gone from it all, and there is no trace to be found of that tender and sustained mood that formerly breathed from his peaceful interiors.

It so happened that de Hooch's removal to Amsterdam coincided with the general decline of Dutch art. Rembrandt's death in 1669 marked the end of the golden era which was inaugurated by him in 1630. Pieter de Hooch was a late comer, and when he reached maturity the great epoch was already nearing its end. No master, however, was by nature less fitted than he to avert this general decline; for he was extraordinarily dependent on his surroundings and his happiest development took place within narrow limitations.

It would seem, therefore that both general circumstances and individual conditions conspired together to hasten the unexpected decline of this engaging talent.

Genre Painters in the Manner of Pieter de Hooch

So far as we are aware, Pieter de Hooch had no actual pupils, but his subject matter and style, as might well be expected of so characteristic and delightful an art expression exercised no slight influence on contemporary Dutch genre painting. Pieter de Hooch's art seems compounded of the most diverse stylistic elements, and similarly, in the work of other masters related to him in style, usualy only one side of their work is influenced by de Hooch the others being either original to them or derived from other sources.

It is certain, that in the development of this type of genre pictures, Rembrandt, who was the fountain head of inspiration for many artists of his day, played an important part. The domestic and bourgeois atmosphere of interiors painted by Rembrandt in the middle forties was speedily imitated by his pupils, and although his art was inherently too sublime in conception to concern itself with realistic genre paintings, it was an easy matter for his pupils to substitute scenes from Dutch everyday life for the master's inspired compositions—all the more so as they lacked his imaginative endowment. We may even assume from some of Rembrandt's drawings which often served as models for his pupils that he himself brought the fertile field of genre painting to the attention of some of the more realistically endowed among them — such as Nicolas Maes, Samuel van Hooggstraten and Gerbrand van den Eeckhout who most obviously form a link between the Rembrandt school and the genre painters surrounding Pieter de Hooch.

This applies also to the outdoor scenes beloved by Pieter de Hooch and his imitators, those formally patterned terrace scenes, or the garden pictures in which only a couple of figures are introduced. We mentioned already the garden picture by Van Hoogstraten (p. 179), dated 1647, in which two portrait figures are introduced. If we find on the one hand that in technique and sharply contrasted lighting it is reminiscent of the Rembrandt school, in other ways it clearly foreshadows Pieter de Hooch's garden scenes of which even the earliest are considerably later in date.

Hoogstraten's art at a later period also offers points of contact with Pieter de Hooch's; for instance in the well known picture in the Mauritshuis of a lady strolling through a pillared hall and its companion piece in a private collection in England or in "the lovesick woman" of the Rijks Museum, where the vista into a neighbouring room is quite in the manner of Pieter de Hooch (p. 180).

Hoogstraten was interested in studies in perspective (p. 179) which incited him to the folly of the "Peepshow pictures" (in the Bredius House and the London National Gallery) and drove from his mind the teachings of Rembrandt under whom he had in his youth developed into a distinguished draughtsman. In the dry and tedious painter of the later period it is hard to recognize the fine artist of the earlier self-portraits or of the drawings in the style of Rembrandt which even to-day are often confused with those of the master himself.

There are several compositions by the versatile Eeckhout—festive terrace scenes which suggest Pieter de Hooch in their composition and lively color, but which probably antedate his work. This is certainly true in the case of several interiors with soldiers in which we can trace the derivation from the Haarlem masters and at the same time note the transition to the style De Hooch employed in similar subjects. The example illustrated, "The Backgammon Players" (p. 182), dated 1651, is undoubtedly the painting mentioned in the inventory of the estate of the painter Cornelis Dusart, in 1703 ("Verkeerders van Eeckhout"). Nicolas Maes, too, in the late forties and early fifties, evolved from the Rembrandt manner a way of painting interiors which in individual cases closely resembles that of Pieter de Hooch. One example of his work may suffice, "The Lazy Maid Servant", dated 1655 (p. 182) which hangs in the National Gallery in London, in which the scene in the background reminds us of several compositions by de Hooch which were not executed till about 1658.

Barent Fabritius another distinguished Rembrandt pupil seems only once to have had points of contact with our master—unless indeed an accidental similarity in details has led to a false attribution. The finely executed "Slaughtered Hog" in the Kaiser Friedrich Museum (p. 183) was on account of a forged signature first attributed to Nicolaes Maes and then almost unanimously to Pieter de Hooch (H.d.G. 69) until quite recently G. Falck made the correct attribution.[1] The feminine type with the fine, delicate features, the children, the technique which is reminiscent of Rembrandt, the grey, dark blue-green, and reddish tones all point decisively to Barent Fabritius who must have painted this picture about 1650 when he still worked under influence of the Rembrandt workshop.

Hofstede de Groot also designates Hendrik van der Burch as a forerunner of Pieter de Hooch. It is certain that he was considerably older than de Hooch and may in the beginning have inspired him. Later, however, he himself came under the influence of the younger artist as we will see in the chapter devoted to his work.

We are all too prone, when new light has fallen on some master through the rediscovery of important works, to attribute to him other material not so convincingly authenticated. This happened after the rediscovery of Pieter de Hooch's early works. In the appropriate section of this volume a number of attributions made during the past few years have been set aside.

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[1] Tidskrift för konstvetenskap 1925; IX, 35 ff. Some time ago the editor mentioned independently the name of B. Fabritius.

Some of his so-called early works have been transferred to Hendrik van der Burch; other artists too, however, such as, Symon Kick, Ludolf de Jongh and even Metsu have been confused with the young Pieter de Hooch. "The Officer with the Peasant Woman" (p. 184) in the Moscow Museum, which was originally in the Leuchtenberg collection (H.d.G. 271 and C. Brière-Misme p. 371) has been rightly attributed to Gabriel Metsu by Dr. Plietzsch on the ground of its relationship to the Cassel picture. On the other hand "The Huntsman" (p. 185) in the Basle museum, formerly attributed to Metsu, is undoubtedly a composition of the gifted Ludolf de Jongh who lived in Rotterdam, Delft and Utrecht and painted sometimes in the style of the early Pieter de Hooch. Comparison with the signed "Scene at the Inn" (p. 184) in Hofstede de Groot's collection proclaims it clearly enough to be by Ludolf de Jongh.[1] The "Garden Scene" (p. 189) in Windsor Castle, formerly ascribed to de Hooch is a later work by this same artist, as Hofstede de Groot has established, through the discovery of Ludolf de Jongh's signature in a very similar composition owned by Sir Joseph Robinson, London (p. 188).

The distinguished Rotterdam genre painter Jacob Ochtervelt, who was a fellow pupil of de Hooch under Nicolaes Berchem — developed along parallel lines. Another well-known genre painter Karel Dujardin, was also a pupil of Berchem, at a somewhat earlier date. In certain genre scenes in the Italian style with large figures he stands in relationship—if not with Pieter de Hooch, at least with such early works of Ochtervelt—as the two illustrated here (p. 191). These, especially the first, can be brought into relationship with Pieter de Hooch's early works, especially in the predominance of light yellow and vermillion tones. It is, however, in just these elements that Ochtervelt seems to have been influenced by Dujardin who went early in life to Italy and became interested in the genre paintings of the Caravaggio school. Perhaps we may therefore credit Dujardin with the trace of Italian influence descernible in certain of Pieter de Hooch's early works (compare for instance pp. 12, 14 and 20) with exaggerated contrasts in light. The paintings by Ochtervelt illustrated here differ from his later more subtle lighter compositions through more definite, umbroken tones and their heavy broad planes of shadow. Only in his taste for contraposture and rhythmic grouping do we recognize the very personal style of this master whose dancing, elegant compositions painted during the last thirty years of the seventeenth century made him the most notable transition master from Dutch genre painting to eighteenth century art.[2]

We only know of one direct imitator of Pieter de Hooch in Dutch XVII century art—Pieter Janssens Ellinga of Amsterdam whose work has only comparatively recently been separated by Dr. Hofstede de Groot from that of Pieter de Hooch, to whom it had been attributed. His imitative art is made clear by the illustration (p. 192—194) of some of his works, of which the best known is the "Pieter de

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[1] The "Huntsman's Rest" in the Louvre wrongly attributed to Jan van der Meer and the picture in the Hamburg Gallery which is related to it are also probably by Ludolf de Jongh.

[2] cf. Art in America, 1924, p. 269.

Hooch" in the Pinakothek in Munich (p. 192).[1] His predilection for formal compositions seen in perspective reminds us of Hoogstraten, but he excells him in his blander technique and more glowing color. His preference for figures in rear aspect, patches of sunlight on the floor, clearly defined pictures and mirrors on the walls etc. are perpetually repeated. His style is related to Pieter de Hooch's early Amsterdam period.

Formerly Esaias Boursse and Jacobus Vrel, both excellent painters, were also confused with Pieter de Hooch when in reality only the former shows a clear relationship to our master in his early Amsterdam period. As of late years the works of these two masters have been investigated more closely, I have illustrated a number of them, especially those which are signed.

While we have no contemporaneous information about Jacobus Vrel, thanks to the investigation of Dr. Bredius and Dr. v. Bode,[2] we are well informed concerning the curious life history of Esaias Boursse.

He was born in Amsterdam on March 3,1631, of Walloon parentage—his father being from Valenciennes and his mother from Avienne, near Mons. Jan, the eldest of his six brothers and sisters, seems to have achieved some prosperity and provided for Esaias' artistic education, and even for a trip to Italy—although his art, in so far as we are familiar with it, shows not the slightest trace of Italian influence. His early works on the contrary show clearly that he came into contact with Rembrandt, and the inventory of his brother Jan's estate, which includes paintings, engravings and drawings by Rembrandt, testifies to the close relationship between the two families. It is likely that Esaias Boursse studied under Rembrandt between 1647 and 1650, at the time when Maes, van Hoogstraten and Karel Fabritius were still completely under his influence, although no longer actually his students.

The earliest painting by Boursse known to us—"the Child Blowing Bubbles" in the Kaiser Friedrich Museum in Berlin,—is, in certain details, reminiscent of Karel Fabritius and the signed painting in the Suermondt Museum at Aix (p. 196) which must have been executed shortly thereafter shows in the same manner influences of the Rembrandt's school. Most of his pictures with which we are familiar were painted during the next decade. This is readily understood, for from 1661 on the young artist travelled extensively in the service of the East India Company. In September of that year he was appointed petty officer on a vessel that sailed around Africa to India, and received ten gulden per month as pay—eight gulden more than a common sailor. In an inventory of his brother's estate, made in 1671, there is mention of drawings of the Cape of Good Hope and of Ceylon which he made en route. In the following year, on November 11, 1672, he died on the high seas aboard the ship Reenen a month after the start of a second voyage to the East Indies.

We are today familiar with about a dozen paintings by Esaias Boursse, of which only two are dated — the charming painting in the Wallace Collection,

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[1] Oud Holland 1891.

[2] Jahrbuch der preußischen Kunstsammlungen 1905, XXVI p. 205 ff.

"Woman Beside an Unmade Bed", dated 1656 (p. 197), and "The Spinner" in the Rijks Museum, Amsterdam, dated 1661 (p. 198). Of his earlier pictures—painted probably prior to 1650 — a well authenticated "Guard Room" (p. 196), from a private collection in London belongs stylistically beside the courtyard scene in Berlin. In it a soldier is seated beside a table smoking, while another seen from the rear stands in the background. The previously mentioned inventory of Esaias Boursse's brother's estate (in which we find listed almost all of Esaias' known works), proves that our master painted soldier scenes. Mention is made in it of a painting with "Three Soldiers" and a "Guard Room" (een Corps-de-Garde). This composition is akin to Terborch's early work, and to that of Pieter de Hooch.

The two interiors belonging to the former Wesendonck Collection in Berlin (p. 199), and Janssen Collections in Brussels (p. 197), (now in the Kaiser Friedrich Museum, Berlin), probably were painted in the early fifties and closely resemble the work of Pieter de Hooch's middle period, although they most likely antedate it.

Compared with de Hooch's work, they are—not wholly to their advantage—richer in still-life details. Boursse was much interested in still life (this is proved by the list of paintings owned by his brother), which he often combined with genre painting. For those who are interested in the Dutch handicrafts of the period, these accurate portrayals of stoves, furniture, peasant pottery, metalwork and textiles are rich mines of information. Boursse's marked preference for certain objects is clearly related to his tendencies as a painter. He has a particular fondness for wool hangings, linen and bedclothes, for colorful chair-cushions and for white caps, also for crumbling brickwork and for sheaves and blades of straw which are almost always to be found lying on the ground somewhere in his canvases (a still-life with a bundle of straw is mentioned in the inventory from which we have already quoted).

Like Pieter de Hooch he lacks temperament in his portrayals of the human figure. His people sit isolated in thoughtful—or, if occupied—in stiff postures in a corner of the room, in a rather mannered fashion—like models posed for the occasion. They are, however, carefully executed, and better drawn than similiarly placed figures by Jacobus Vrel. – That the two interiors mentioned date from the early fifties may be deduced from the warm coloring, rich in red-brown tones, which differentiates them from the painting in the Wallace Collection dated 1656. The cool grey color scale of this latter composition obviously denotes a more advanced phase of the master's style. These cooler tones, in which a strong blue is often used in the costumes, prevail in three other interiors portraying women busied with domestic tasks—the painting in the Strasbourg Gallery, "Woman Peeling Apples",[1] illustrated in Bode's and Bredius' essay; "The Washerwoman", from the Johnson Collection in Philadelphia, a painting clearly signed with the monogram EB, but lately erroneously attributed to Hendrik van der Burch (p. 200), and "The Sleeping Maid" formerly in the Widener Collection in Philadelphia, now owned by Mr. Heilgendorff in Berlin, a particularly colorful composition, once, on the basis of a false signature attributed to Vermeer (p. 199). We find the same motif again in "The Old Woman asleep beside the Stove", owned by a dealer in Paris, which bears a false Pieter de Hooch signature. Here again a strong blue is used in the costume.

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[1] Reproduced in Jahrbuch der preußischen Kunstsammlungen, 1905, p. 210.

In two other interiors the uniform warm brown tones point to a somewhat earlier date of origin. "The Washerwoman", owned by a Berlin dealer (p. 198), has anticipated the theme of the Philadelphia picture and is reminiscent of the Aix picture in the treatment of the wall and of the grass in the foreground. In the second, "The Woman Peeling Turnips in a Barn" (reproduced in Art in America, April, 1928), the predominance of the still-life consisting of broken bridles, bundles of straw, woolen covers and old rubbish, when contrasted with the portrait-like individual figure, and the exaggeratedly careful execution, suggest that it is likely a youthful work.

We have also included among Boursse's works the charming "Washerwoman" from the Hage Collection in Nivaa, which Madame Brière-Misme has ascribed to him. His penchant for white stuffs and sheets, the little dog on the chair, which appears in similar guise in the previous picture, the treatment of the wall and the tiles all point to him. As much in the painting, however, is reminiscent of Hendrik van der Burch, and Dr. Hofstede de Groot believes it to be an early work of Pieter de Hooch, whose (forged ?) signature it bears, I prefer not to hazard an opinion as I am not familiar with the original.

The name of Jacobus Vrel is only known to us through the signatures on some of his paintings. No mention is made of him in old Dutch Auction Catalogues or documents. We have, in fact no actual proof that he was a Dutchman. Although he is generally associated with the schools of Delft or of Amsterdam, he may equally well have been a native of one of the neighbouring countries, — Friesland or the lower Rhineland. One of his paintings, owned by an English dealer — the "Interior of a Catholic Church" in the style of the Gothic Cathedrals of Flanders might also point to the southern Netherlands. Practically all of his pictures with which we are familiar must have been painted in the fifth and sixth decades of the fifteenth century, which coincides with isolated dates on some of his signed paintings, and the greater number of them fall under two general classifications: simple, bourgeois interiors and street scenes.

His two most pleasing interiors (p. 202), are both in Belgian Museums, in Brussels and Antwerp respectively, and were credited to Isaak Koedijk until Dr. Hofstede de Groot recognized them as the work of Jacobus Vrel.[1] Their arrangement is typical of Vrel's interiors, — high, simply planned rooms, composed almost wholly of horizontal and vertical lines, with finely observed light effects and whitewashed walls. The few figures animating these interiors are generally seen from the rear or in profile and constitute almost the only diagonal lines in the composition. In comparison with the delineation of the light and the arrangement of the room these figures seem almost insignificant in their occupations, — a woman rummaging in a drawer; seated by a sick bed; combing her child's hair (as in the painting in the Detroit Museum), or seated pensively beside a stove (as in the paintings in a private collection in Berlin and in the Hermitage). The artist has gone to no great pains in the delineation of these figures. He is entirely preoccupied with problems of color and the values of light, and to this end he simplifies the arrangement of his compositions as far as possible. He seems extraordinarily modern in this respect, and we understand in a measure how W. Burger (1866),[1] who rediscovered Vermeer, could have attributed several of Vrel's paintings to this great master with whom he had in common a disregard of detail very rare in that day.

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[1] Jahrbuch der preußischen Kunstsammlungen 1903.

It is quite natural that, with this unobjective, l'art pour l'art attitude, Vrel should not have hesitated to repeat the linear pattern of his compositions, changing only color scheme and lighting. The two paintings in Brussels and Antwerp mentioned above, although sufficiently related, represent the two extremes in the artist's interiors between which all his others may be ranged. The Antwerp composition is repeated twice with only inconsequential changes, once in a painting formerly owned by Mr. F. Lugts in Maartensdijk, and once in the McIlhenny Collection in the Philadelphia Museum. A painting in the Museum at Lille, with a lad resting his head on his mother's lap corresponds with the Brussels picture. The motif of the sick nurse, familiar to us from the Antwerp picture is repeated in painting formerly in the Sedelmeyer Collection in Paris, where it was attributed to I. Koedijk. Here, however, a cradle stands beside the bed, and in the right foreground there is a back view of a woman stooping over a stove. A front view of this same stove with a woman stooping over it is repeated in the painting formerly in the St. Michel Collection in Mayence and now in the Krupp Collection at Essen. This view of the stove with five Delft plates on the shelf above it, and several pewter vessels hanging from it, appears in four other pictures: one in the Hermitage; one in a private Collection in Berlin; one in the former Bischofsheim Collection in Paris, and one in the McIlhenny Collection in Philadelphia (the latter is a second smaller picture attributed to Boursse and should not be confused with the replica of the Antwerp picture). In all four compositions two chairs stand in front of the stove. In one instance a woman is seated on the right; in another on the left. In three of the pictures she turns her back to the spectator, and in the Berlin picture she is seated sideways by the stove leaning against a big white cushion, with a cat and a little dog at her feet (p. 203). In the smaller painting in the McIlhenny Collection, in which the upper part of the stove is not visible, we find the curious motif of the woman tilting her chair. This same motif reappears in a charming little painting in the Lugt Collection in Maartensdijk. Here the woman is seated by a large closed window with her back turned towards us. She is beckoning to a boy whom we can see through the window and her chair is so violently tilted that it seems as though she must lose her balance. Two other compositions are related to the above painting, one in the Vienna Museum painted in 1654, showing a woman leaning out of the window, and, on the right, the inevitable stove with a chair beside it; the other in the Schloss Collection in Paris with a front view of an older woman seated reading in the centre of the room with a light colored wall behind her and a boy looking through the window in the rear, as in the picture in the Lugt Collection.

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[1] Gazetta des beaux arts.

In this repetition of individual features, or even of all the essentials of a composition Jacobus Vrel differs radically from Esaias Boursse, whose attitude was much more objective, and who, if there was a similarity in his themes, such as "The Washerwoman", "The Sleeping Woman" or "The Boy Blowing Soap Bubbles" presented them all in totally dissimilar fashion. Boursse's preoccupation with detail, and his plastic modelling of the figures stands much closer to the typical genre painting of his day than Vrel of whom a flat treatment of theme and figure is characteristic. His figures are not conceived plastically, and there is less depth in his pictures than in those of Pieter de Hooch and his followers. The charm of his paintings lies in their decorative pattern of light and dark spots, in which the white of the walls, the brown of the wainscoting and the warm red or dark bluish green of his women's dresses form the color atmosphere.

The painting in the Lugt Collection, or the "Conversation at the Window" in the Van der Heydt Collection (that once was attributed to Vermeer, H.d.G. 51c, p. 203), which forms a link between his interiors and street scenes, are typical of this flat treatment which is almost without parallel in Dutch painting of that period. The door and window frames, the posts at the street corner, and the woman's cloak and black shoes create an effect of dark decorations on light spaces. The round cobblestones, with which the streets are always paved in Vrel's painting, and the windows of the house in the background also partake of this ornamental character.

The artist repeats himself less often in the detail of his street scenes than in his interiors. In each picture of this type in the Amsterdam (p. 204) and Hamburg Museum in the Johnson and McIlhenny collections in Philadelphia; in the former Ruhl Collection (1876); the Kums Collection in Antwerp (1898), the Oldenburg collection and the De Stuers collection at the Hague we get a glimpse of different houses, though the manner of treatment is identical. The narrow street with alternating high and low brick houses is invariably shallow, and to further heighten this flat effect several of the housewalls run parallel to the spectator. The rear and side views of the comparatively large single figures introduced correspond with this general plan. The charm of these scenes lies largely in their pale grey and rosy tones which sometimes remind one of Whistler. Wherever we come across these little paintings, their originality and delicate coloring attract us to this artist who so often treats his figures in amateurish fashion.

In addition to the church interior in an English collection, mentioned at the beginning of this article, there is in Castle Bentheim a second interior of a

Gothic church, with a number of figures which has been attributed to Vrel. and which, as Hofstede de Groot points out, is reminiscent of an unsigned engraving which, according to the inscription represents a discussion on the Heidelberg Catechism, and was published by Jacques Boursse of Amsterdam, "Boekverkooper of de lely graft in de beurs van Antwerpen". —

We have heretofore considered almost exclusively those artists whose work was related to the early and middle (late Delft and early Amsterdam) periods of Pieter de Hooch. To enumerate the many artists whose work at times is reminiscent of his second Amsterdam period would be to overestimate the importance of his achievement during that time. The very fact that these pictures were mostly inferior to the derivative paintings proves them unworthy to be the source of such a study. We will limit ourselves therefore to the illustration of a few interiors by Emanuel de Witte and Gerrit Berckheide, whose art is less well known in this connection,[1] and of examples of the later works of Hendrik van der Burch, which formerly almost all went under the name of Pieter de Hooch.

In addition to these masters, and to Samuel van Hoogstraten, Ludolf de Jongh, and Jacob Ochtervelt who were mentioned earlier, we must also enumerate Cornelis de Man, Jan Verkolje, Michiel de Musscher, Barent Graat, Jakob van Loo and Caspar Netscher who occasionally showed a relationship to Pieter de Hooch's late period.

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[1] The two interiors by Emanuel de Witte have already been published in the Gazette des Beaux Arts, 1923, p. 137, by Madame Brière-Misme to whom we are indebted for the photographs.

Hendrik van der Burch

While studying the work of Pieter de Hooch in London, the writer came across a masterly example of Dutch genre painting which excited his interest more than any other work closely related to de Hooch (p. 251). After a false signature of Metsu had been discarded, it seemed from its importance almost possible that we might be dealing with a work of Pieter de Hooch's best period. The black and white reproduction gives no idea of its charming color, the harmony of vermilion, light blue and white tones in the costumes, and particularly of the pervading silvery light. It does indicate, however, a very facile artist with a daring sense of composition who, in his abrupt perspective and advancement of the foremost planes vied not only with Pieter de Hooch but with Vermeer. The picture exceeds the characteristic dimensions of Pieter de Hooch's best works.

The perspective of the composition is complicated. We look through the window of a brick house on to a stone terrace bordered by a garden. On this terrace, which is surrounded by a balustrade, a young couple are standing behind a table, and the music lying on this table and on an adjoining chair suggests what their occupation has been. The lady must have been singing to the mandoline while her cavalier accompanied her on the cello. With a courtly gesture he is offering her a glass of wine drawn from a bluish-white Delft jug. This jug stands on a strongly lighted silver tray on the table over which a delightful Oriental fabric is thrown.

The garden vista is charming. Above the balustrade and through its pillars, between flower beds set out in straight lines, we see two marble pedestals with cherubs, one on skates, the other playing with a bow. They stand out clearly against a high battlemented wall which opens in the centre on to a sunlit, hilly landscape. We have a feeling that the artist must have known Italy, for the Renaissance doorway and the trees in front of the garden wall and towering above it (they remind us of cypresses) suggest the south, and the transparent sky above the dark wall strengthens this impression.

The artist revels in an exaggerated perspective. The foliage-encircled window which frames the scene opens outward, and its foreshortening is continued by the housewall, in which, to emphasize the effect of distance, a second tiny couple are visible at a window. The still-life on the window sill in the foreground serves to further accentuate the perspective. On it are laid the shoulderbelt and sword of the officer looking out of the window. The technique of this portion of the picture is strikingly reminiscent of the Rembrandt school, indeed of an actual painting by the master himself, — the "Standard Bearer" of the Bache Collection, New York, painted in 1654, who wears a similar shoulderbelt. The rest of the picture, however, suggests the best era of the Delft School in the latter fifties and early sixties, to which date we can certainly attribute this work on account of its lose relationship to Pieter de Hooch and Vermeer.

Familiarity with this fine composition is of peculiar importance, as it tends to throw light on a problem which has long occuped authorities on Dutch genre painting. It is unquestionably by the same hand as a group of paintings, of which "The Rejected Glass of Wine" from the Salting Collection in the London National Gallery (p. 244) is the most celebrated. It has long been common knowledge to the inner circle of experts that this painting, although bearing his name, is not by Pieter de Hooch. Samuel van Hoogstraten has been suggested as its author, but it is too good for him. Moreover the relationship to Vermeer and Pieter de Hooch, which are clearly discernible, suggest Delft which was not Hoogstraten's field of activity. Madame Brière-Misme, that excellent authority on Dutch art, is quite right in ascribing[1] this picture to the same artist who painted the "Officer at a Window" (p. 243) of the Robinson, Fisher and Harding Auction held in London, on May 11, 1922. (No. 146, "Jan Vermeer of Delft").[2] In both pictures the artist has endeavored to achieve remarkable perspective by crowding the figures together in a narrow space, placing them one behind the other at increasingly great distances. In the painting in the National Gallery the step-like group of three figures is further deepened by the reflection of the third figure in a mirror. In the "Officer at the Window", the figure of the piano player, seated further back, appears directly beside the principal figure, and like the third figure in the picture in the Salting Collection is seen from the rear. In both compositions on the wall in the upper right hand corner, we see a picture which is cut off by the frame, and in it too we find crowded and foreshortened figures companioning the principal figure. Without the example of Vermeer this treatment might not have been possible but our artist made use of it almost simultaneously, and in a quite personal manner. I must mention here a third picture which heretofore has not been considered in this connection, "The Minuet" formerly in the Coats Collection (p. 245), which like "The Officer at the Window", is attributed to Vermeer by its present owner. Here again there is a similar ladder-like arrangement of the figures towards the back of a shallow space, in which the foreshortening of the arms and hands plays an important part in the perspective. That these three last named pictures are all by the same hand may be established by the technique of the leather hanging on the back wall of the room. In the "Officer at the Window" and the painting in the Salting Collection we find the same pastose Rembrandt treatment and the same coloring. If the technique does not seem to be quite so pastose in the painting from the former Coats Collection, this may be attributed to the state of preservation of this part of the picture (this remarkable composition moreover has undoubtedly been cut on the right side and on the bottom). The paintings of the London Auction of 1922, of the Salting Collection, "The Woman Sewing" attributed to Pieter de Hooch of the former Kappel Collection in Berlin (p. 246), and the charming little interior described as a "Vermeer" in the Kaiser Friedrich Museum (p. 248) have been rightly grouped together.[1]

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[1] Gazette des beaux arts 1927, p. 52.

[2] Both owners have notified me that these works can only be published under Vermeer's name. It seems to me, however, to be in the interests of research and of collectors that continued false attributions should not be allowed to distort the picture of Vermeer. I determined therefore, after considerable reflection, to reproduce the pictures here from available material published by their former owners.

"The Woman Sewing" is one of this interesting master's less successful compositions. In it he seems to derive as much from Nicolaes Maes as from Pieter de Hooch. Maes, too, used the motif of the discarded slipper which lies beside the figure.[2] The leather hanging is again sketchily drawn and painted with the same pasty technique. The vista on the right with an oval straw mat in front of the door reminds us of the curiously composed little interior in the Berlin Museum, for which the most varied attributions — even to Abraham van Beyeren — have been proposed. Here, as is characteristic of our master, impressions of Vermeer and of his teacher Karel Fabritius are worked out in a personal manner. The brownish-green cloak lying on a chair in front of the light wall, the still life above it with a glowing red lobster, the two slippers which are painted exactly like the one in the picture in the Kappel Collection, all betray an artist dowered with a lively invention and a fine color sense, whose calligraphy, despite the variety of his motifs, is always recognizable and in whom every technical detail proclaims him the author of the Salting picture.

The painter of this group of pictures is none other than the author of the London-owned Terrace picture. This is proved by its relationship to the "Officer at the Window" which is almost of the same dimensions and might be a companion piece. In both compositions the perspective is developed through a still life projected from the foremost plane and connecting with partially cut-off figures. In both compositions a window sill terminates the immediate foreground, and the foreshortened window helps to deepen the perspective at the side.

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[1] Madame Brière-Misme (Gazette des beaux arts 1927). Dr. Plietzsch and the writer arrived independently at the same conclusion.

[2] It is a curious fact that during the best period in Dutch painting certain motifs were repeated in atelier after atelier, so that it is very difficult to determine where they originated. A "Woman Sewing" who has pulled off one slipper, for example, appears in two early works of Brekelenkams ("The Rejected Suitor", Hamburg and Aix), in the "Woman Sewing" in Hannover by Hendrik van der Burch, and in a similar subject by N. Maes owned by dealers in London, in which, however, the sewing basket is not on the ground, as in the other pictures, but on a table at her right beside a book and a can of beer. Possibly, as in so many cases, Rembrandt may have been the originator (Compare the dying Lucretia with the slipper beside her in the big atelier picture painted in 1635, now in the Detroit Museum, and in the drawing belonging to it, formerly in the Heseltine Collection).

Particularly significant, however, is the fact that the same shoulderbelt and sword lie on the balustrade in the foreground, executed in both cases with the same Rembrandtlike technique in tones of golden-brown and deep blue.

Who is in reality the author of this remarkable group of pictures which have been attributed in turn to Pieter de Hooch, to Vermeer and to Karel Fabritius? Their author certainly must have stood in close relationship to these masters in Delft during the fifties. We know only one genre painter gifted with a certain originality who between the years 1649 and 1664 was mentioned in Delft several times and who had contacts, at least, with the work of Pieter de Hooch. I refer to Hendrik van der Burch, rediscovered by Hofstede de Groot.

Dr. de Groot in his article in Oud Holland in 1921 assembled five signed paintings by this master, which made, to be sure, a somewhat heterogeneous impression, and with two exceptions, did not show him at his best. These two exceptions are the painting of the Leyden Graduation which makes so striking an impression in the Pieter de Hooch Cabinet in the newly-arranged Rijks Museum (p. 228), and the Courtyard Scene with the Serving Maid and Pigeons (p. 227), which, when in the Hollitscher Collection was called an early work of Pieter de Hooch, then because of the monogram was ascribed by Hofstede de Groot to Hendrik van der Burch. Later, however, it was again sold as a Pieter de Hooch, and came eventually into the Herschel Jones Collection in Minneapolis. Another charmingly composed unsigned picture, "Woman and Child at a Window", which was formerly attributed to Pieter de Hooch has now been rightly attributed to Van der Burch by Hofstede de Groot (p. 229). These three paintings suffice to make plausible the attribution of the Terrace picture to the same master.

The open, strongly foreshortened window and exaggerated perspective of the wall behind it appear in the last named picture, and here too we have a still life on and in front of the window sill occupying an important space in the composition. The brick wall in the terrace picture, which is painted in a more flowing, easier technique and with clever, casual touches is handled in exactly the same fashion in the courtyard scene in Minneapolis, where the figure is bathed in the same silvery light as the female figure and the garden sculptures in the Terrace picture. Hofstede de Groot has accurately pointed out that glancing, silvery reflections on individual objects, particularly on window panes, are characteristic of Van der Burch. In this connection, observe the similar treatment of the Delft jug which appears in all three paintings, and how completely identical is the rendering of the metal objects in these different compositions, and the manner in which the carnation stems in the Terrace painting and the courtyard scene are executed with light, feathery brush strokes. There is also remarkable relationship between the Terrace painting and the daringly composed Leyden Graduation. In the Amsterdam painting a lady and her cavalier stand talking in the left foreground, although in this instance it is a ramp instead of a table which cuts off their figures and serves as the immediate foreground (also in "The Officer at the Window" p. 243 and the "Woman and Child" p. 229). The profiles of the two young girls in the foreground of Leyden Graduation may be compared with the profile of the young woman in the London picture, and the shaggy little dog in the right foreground seems in this latter composition to be half hidden behind the table.

Hendrik van der Burch to whom Hofstede de Groot allotted a position in the history of Dutch painting comparable to that of Boursse or Vrel attains a more important standing through this broadening of his achievement. If, heretofore, we only found his monogram on a few original works of his early days, it is because these offered no such tempting field for the activities of forgers as did his masterpieces. Aside from the very real detriment these forgeries have worked to an accurate knowledge of the art of Pieter de Hooch and of Vermeer, but for them it would have been impossible for so fine an artist to have remained unknown so long.

By means of this group of paintings and the early signed works of Hendrik van der Burch, and above all thanks to the cooperation of Dr. E. Plietzsch it has been possible to assemble still further additions to the artist's works, so that the tally is now more than forty pictures. The connection of the pictures not yet described with those in the group already discussed is explained in the foot notes to the illustrations, which are arranged in approximately chronological order.

The records concerning Hendrik van der Burch, painter of the pictures described above, lead us to Delft and Leyden where on January 25, 1649 he was admitted as a foreigner into the Delft Guild.[1] He apparently remained in Delft several years, but already in the year 1654 is mentioned as no more living in this city.[2] In October, 1658 we hear of him as a resident of Leyden where he remained only until May, 1659. Four years later he reappeared in Leyden and paid his yearly dues to the Guild on December 31, 1663. A year later he was again in Delft, where, on December 8, 1664 he paid his dues for the years of his absence. This is the last documentary mention made of him in Delft or Leyden and from it we can merely deduce that his was a restless spirit and that he seldom remained long in one place, for, in addition to Delft and Leyden he must have lived elsewhere from about the middle of the year 1654 until October 1658.

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[1] Obreens Archiv I, pp. 6 and 42. As Hofstede de Groot points out there is a previous and dated mention of him, when his name is placed between that of Mattheus de Berg, which bears the date of 1638 and of Gerard van Hoeckgeest, after whose name we read the date 1639. Hofstede de Groot assumes that Van der Burch's name should be associated with the date 1639, but to me it seems very probable that we are dealing with a clerical error of the compiler of the list. In this list between 1613 and 1649 Van der Burch's is the only name which appears twice, and shortly after the first entry he is entered a second time with the right date, 1649, behind his name (Heinderik Vr Burgh 1649). From another document in the archives we learn that "Heijndrick van der Burgh" paid as entry fee the sum of six Gulden as a foreigner on January 25, 1649. It was a rule of the Guild that in case of an absence of several years members only had to pay up the annual dues of six stuber on their return. If Van der Burch had really been a member in 1639 he would have at most had to pay three rather than six gulden if he had been absent in the interval. For this reason, Moes, in his article on Hendrik van der Burch in Thieme-Becker's Dictionary of Artists began his biography with the year 1649 and makes no mention of a previous entry.

[2] We learn this from the Masterbook of 1639 to 1714 (Obreens Archiv I, p. 45), where Heinderick van der Burgh under Number 70 is listed as having left town. The last date given is 1654 (Johannes Songée vertrocken 1654), the next is found under the entry No. 75, Carolus Fabritius doot (Oktober 1654). Dr. Hofstede de Groot reckons the absence from Delft as nine years, on account of the arrears in dues paid by the artist on his return in December 1664. At that rate he would have left Delft for the first time in December 1655. Perhaps for economy's sake he represented his absence as somewhat shorter to the Guild, at least, as the Leyden entry shows he was somewhat prone to minimize his backpayments, which was only natural in view of his frequent changes of residence.

It seems extremely probable that our Hendrik van der Burch may be identified with the painter Hendrik van der Burch who is mentioned three times in Amsterdam records of the years 1652, 1654 and 1658,—his name being first spelled Hendrick van der Burcht, the second time Hendrick van der Burgh (as in most of the Leyden and Delft documents), and the third time (in a German document Heinrich van der Burgk). This particular painter, however, is none other than the painter and engraver Hendrik van der Borcht the Younger who was born in Frankenthal. Should this identification be correct, a very curious life history is suddenly unfolded, many characteristics of our Hendrik van der Burch's art become clearer to us, and the scanty Dutch records concerning him are amplified by a rich life history which leads us far afield, for we are better informed in regard to this Hendrik van der Borcht than about most of his better known contemporaries. Cornelis de Bie, in his Gulden Cabinet, published in 1661, dedicated a long poem to him, printed his portrait and declared that Germany might well be proud of this master who displayed "een nieuw verborghen Const van grooten gheests vermoghen, van sulcken vremden cracht en vast ghestelden aert oyt pictura heeft ugt haeren schoot ghebaert". We know that he travelled widely, living successively in Germany, Italy, England, Belgium and Holland and coming thereby into contact with many of the important political and artistic personalities of his day. Let us, however, refer to the records. On September 21, 1652 "Hendrick van der Burcht, painter living at Amsterdam, about 38 years of age, declares to have met Alexander Keiringhs, painter from Antwerp, in London twelve years ago, and to have known that Keiringhs owed some money to Christiaen van Vianen. Through interference of the Earl Arundel—says van der Burcht—is was possible to save Keiringhs from being placed into custody." [1]—We become better acquainted with the connections which our artist had with the Earl Arunde through the next Amsterdam document of 1654 which is of greater importance. According to this Amsterdam document [2] Hendrick van der Burch appeared in court as a witness on July 27, 1654 to affirm that he knew certain art objects to have been in the possession of the late Countess Arundel. The text reads: "Hendrick van der Burch, schilder en kunst bewaarder van de overleden Gravin van Arondel en Zury, out 40 jaeren, juffrou Laura Interbatelo, sijn huysvrouw oud 30 jare..." We know from Wenzel Hollar's inscription on his engraving after the portrait of Hendrik van der Borcht, that the latter was born in 1614, became acquainted with the Earl of Arundel in Frankfort in 1636, went to Italy in his service, and later became custodian of his art collections in England. As the year of van der Borcht's birth coincides with his age as quoted in the above document, there can be no doubt that the Hendrik van der Burgh described therein as Curator for the late Countess Arundel is identical with the Hendrik van der Borcht the Younger, protégé of the Earl of Arundel. We learn also from this document that he married an Italian wife, the assumption being that he brought her back from Italy, unless, indeed, they met in Holland, possibly in Utrecht where there was an Italian colony.

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[1] A. Bredius, Künstlerinventare VII, 1923. Page 27.

[2] Oud Holland. 1885. Page 72.

Further details of the meeting of the Earl of Arundel with the young van der Borcht in Frankfort in May 1636 are furnished us by the correspondence of the Earl with his friend and agent the Rev. William Petty who was in Italy at the time.[1]

Thomas Howard, the great statesman and art collector of the period of Charles I, whose portrait was painted by Rubens and by van Dyck was sent as ambassador to the German Emperor at Regensburg in 1636, chiefly in the interest of Elizabeth, wife of the "Winter King", Frederick V of the Palatinate and sister of the King of England, who had been exiled from her domains of Bohemia and the Palatinate. As was his custom when travelling, Arundel gave rein to his collector's instincts as much as his political duties allowed. In Cologne he was glad to make the acquaintance of the well-known Prague engraver, Wenzel Hollar, who at that period had already lived for several years in Cologne. Lord Arundel particularly admired a view of Prague engraved by Hollar, and at once invited the artist to accompany him. He mentions Hollar for he first time in a letter written to Petty on May 27, 1636:—"I have one Hollarse with me whoe drawes and eches Printes in stronge water quickely and with a pretty spirrite." It is highly probable that on reaching Frankfort, where the party remained for three days early in May, Wenzel Hollar introduced the Earl to Hendrik van der Borcht the Elder, father of our master. That the two were friends is proved by the inscription on an engraving made by Hollar from Hendrik the Younger's portrait of his father, and by the dedication on another engraving after a painting in the Arundel Collection. Van der Borcht the Elder was born in Brussels in May 1583, but left with his family at the age of three to become a member of the Frankenthaler Colony,[2] until his removal to Frankfort in 1627, where he remained till his death in 1660. He had travelled in Italy and became more successful as a collector than he was as a painter. It is in this former capacity that he must have interested the Earl of Arundel who visited his collection and made some purchases from it. The observant Englishman was probably impressed by the talented twenty-two year old son of Hendrik the Elder, who had grown up in an atmosphere particularly congenial to the great collector. In this environment, he may have assumed, the capacity to judge between good and bad art, between the original and the copy, must have been early developed, and the thought came to him to have the lad trained as an expert and a possible future custodian of his own great collections. We see this idea expressed in a letter to Petty after he had taken the young Hendrik into his service and sent him to Italy to study. The party remained together till they reached Regensburg, where Arundel dispatched Hendrik van der Borcht to Italy with Dr. Hervey, one of his party, to meet Petty in Florence or Rome and assist him in the acquisition of art objects. Wenzel Hollar, whom Van der Borcht rejoined in England later and with whom he maintained a lifelong friendship, remained with the Earl's party.

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[1] See Mary S. Harvey, The Life, Correspondence and Collections of Thomas Howard, Earl of Arundel, Cambridge, 1921. Hofstede de Groot quotes two references to Van der Burch from Arundel's letters, but is not certain whether they relate to our master and does not pursue the matter further as he does not believe in the possible identification of Hendrik van der Burch with Hendrik van der Borcht. As the Index shows, it has also escaped the editor of the Arundel Correspondence that the van der Burgh mentioned several times in the letters must be the same person as Hendrick van der Borcht.

[2] E. Plietzsch, Die Frankenthaler Maler, Leipzig 1910, p. 16.

In a letter written to Petty by the Earl from Regensburg on August 19, 1636, the young van der Borcht is mentioned for the first time. It reads. — "... I still write unto you, though I am uncertain where my letters will find you, but I hope at Florence or Rome, and that little honest Dr. Hervey will be with you ere these. For Henry the young youth I have sent unto you with the doctor, I hope you shall find him a very good boy, free from vice and most obedient unto you. I pray you show him all of art that you can, I hope on time he will have a good guess of originals from copies ..."

From the next letter, written September 3, we learn young Henry's full name. Arundel writes: "... I have sent with the Doctor Hervey a youth called Henry van de Burg, son of a painter in Frankfort, to attend you, and return hither with you. He is a very honest youth and loves all matters of art dearly. I pray have care of him and let him see all things of art you may." These observations redound no less to the credit of the young artist than to that of the writer who felt so serious a responsibility toward the youth taken by him from his home surroundings.

From one of the succeeding letters we learn that "poor Dr. Hervey" who accompanied Henry van der Borcht had spent some time in a hospital in Treviso, but was at last on his way to Florence. There he met Petty who at once took him to Rome. Their young companion, however, remained in Florence at Lord Arundel's suggestion to make studies of drawings until his two friends should return. ... "I have ordered Henry van de Burg, my Dutch youth, to attend at Florence till he hear from you", writes Arundel to Petty, "I will have him only attend to design well that he might be fit another day to take our collection of pictures and designs at Arundel House, he being apt to love and understand matters." Here for the first time Arundel voices the thought that Henry might later become custodian of the Arundel Collections. He refers again to this idea in a letter written on November 11: ... "Let me know howe (fares?) your servante Henry ...[1] I hope he may prove good to looke to our pictures and designes another day."

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[1] Evidently the artist's full name was written here. The editor of the Arundel correspondence has failed to remark that here and in other places, as is clearly proved by the context, the reference was always to the same person, to Hendrik van der Borcht.

Arundel's confidence in the young Van der Borcht makes it quite possible that he had him in mind when, according to a letter written by the Papal Legate in England to Cardinal Barberini in Rome in March the following year, he proposed to the King to send to Persia with the Persian Ambassador, "a young painter to make drawings of everything rare, whether in the matter of buildings or antiquities or other curiosities". However, the little party who were making purchases in Italy on Arundel's behalf were still there in the summer of 1637. We learn in a letter from Lord Maltravers, Arundel's son, to Petty that the latter, with the young artist, was in Piacenza in June of that year and in Venice in July. Arundel advises them to stop at Basle on their way home through Germany, in order if possible to acquire some works of Holbein's from the Amerbachs, particularly "The Dead Christ" and drawings. It would be best if Henry V. D. Bergh be sent on ahead to get matters started. Arundel sent at the same time a sum of money covering salaries for Mr. Price and for "Henry the painter".

There are two etchings by Hendrik van der Borcht dated 1637. One, which is still rather clumsy, reproduces a Madonna by Parmeggianino, and bears, in addition to the name H. van der Borche, the word "Romae",[1] the other which is also a Madonna of the Michelangelo type after Parmeggianino bears the word "Londini" beside the signature H van der borcht fe.[2] The artist therefore, in the course of the year 1637 must have reached London where he remained until 1642. Most of his etchings which have been preserved were made during this period, and all of them represent paintings and drawings by Italian masters, especially by Titian, Veronese, Correggio the Caracci and Parmeggianino from the Arundel Collection. Horace Walpole[3] makes mention of a book containing 567 drawings by Hendrik van der Borcht, which he made after works in the Arundel Collection. This book is described on page 199 of the Catalogue of the Orangerie in Paris. The large number of these drawings, and the etchings which are executed sketchily and with a great facility, indicate that the artist worked quickly and easily. This would make it all the stranger that none of his paintings should have been preserved, for it was primarily as a painter that Hendrik van der Borcht was celebrated. He is so designated for the first time in Lord Maltravers' letter, and the inscription under Hollars' engraving reads only "peinctre". The Amsterdam records of 1652, 1654 and 1658 refer to him as "painter", and it is, above all, his painting which was eulogized by Cornelis de Bie. The prints which hitherto represented for us the sum total of his work, are at best no more than pleasing copies made during his youth, and would scarcely have earned him so much reputation. There are, to be sure, some engravings after a couple of portraits painted by him during his London sojourn, but in this form they give us but little idea of his art. There exists a literary reference to one of his portraits. John Evelyn[4] states in his well known diary for the year 1641: ... "On the 28th of June I went to London with my sister Jane, and the day after sat to one Vanderborcht for my picture in oil at Arundel-house whose servant that excellent painter was, brought out of Germany when the Earl returned from Vienna ... With Vanderborcht the painter he brought over Winceslaus Hollar, the sculptor,[1] who engraved the unhappy Deputy's trial in Westminster Hall ... This picture I presented to my sister being at her request." Hendrik van der Borcht is here, in contrast to the engraver Hollar, clearly designated as painter, and a celebrated one at that. Moreover we may well assume that a connoisseur like Arundel would not have retained a tyro in his employ.

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[1] There is a copy in the Berlin Printroom.

[2] There is a copy in the British Museum.

[3] H. Walpole. Anecdotes of Painting in England. 1762. Vol. II. p. 74.

[4] John Evelyn, Diary and Correspondence, London 1898. Vol. I. p. 16.

Van der Borcht's knee-length portrait in armor of Lord Digby, Earl of Bristol, of which the engraving is known, must also have been painted in England. The conception is somewhat reminiscent of Van Dyck, and the expression of the face lively. The composition is not particularly able, however, and seems labored in execution. Of the four portraits which exist in engraved form, the most interesting is that of the English mathematican and architect, Elias Allen, engraved by Hollar in 1666, but which must have been painted appreciably earlier as the inscription states that the subject died in 1653. The composition is curiously crowded. The subject, depicted in half length, is leaning both arms on a parapet which forms the immediate foreground and is thus brought close to the spectator. One is tempted to date this portrait considerably later than Lord Digby's, or the similarly rather uninteresting portrait of the artist's father, Hendrik van der Borcht the Elder, engraved by Hollar in 1650. In that event, however, Allen must have lived abroad, for we have every reason to believe that our artist accompanied the Earl of Arundel to Antwerp in the year 1642.

Conditions in England had become increasingly difficult for the Royalist party, and as a far-seeing statesman Arundel sensed the dangers which threatened the monarchy. After having sacrificed as a true royalist a large part of his possessions (£ 54,000) to the crown, he bade a final farewell to his country and took up his abode in Holland until 1646. In that year he made a final journey to Italy where he died in Padua.

Hendrik van der Borcht must have lived in Antwerp from 1642 to 1646 or 1648. Only one of his known etchings bears a date in the forties, — a pieta after a composition which, according to the inscription was sketched by Raffael and executed by Parmeggianino. This beautiful, silvery print was dedicated by Van der Borcht to "The Art Lover, Abraham de Neufville" and dated 1645. This is the print which the artist holds in his portrait painted in Antwerp by Johannes Meyssen. The engraving made by Wenzel Hollar from this portrait, which was later included in Cornelis de Brie's Gulden Cabinet bears the date 1648. This is of course no proof that van der Borcht was still in Antwerp at that time as the engraving may have been made some time after the painting. We have however, proof of his presence in Antwerp in 1646. This date appears on an engraving made by Hollar after a portrait by Van Dyck of Charles Ludwig of the Palatinate, son of Frederick V, who lived in exile in Holland until his lands were restored to him by the Treaty of Westphalia in 1648, and Van der Borcht is mentioned as the publisher (H. van der Borcht excu.).

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[1] Evelyn often uses the expression "sculptor" for "engraver".

Apparently Van der Borcht too painted a portrait of this prince about the same period, if the portrait of "Prince Karl in Hungarian Dress"[1] (painted by Hendrick van der Borcht), mentioned in the inventory of Heidelberg Castle refers to him, and not to his son Charles.[2] From the Earl of Arundel's letters we learn that he maintained throughout his lifetime the closest relations with the Palatine, especially with Elizabeth of England.

From the inscription on Hollar's engraving after Van der Borcht's portrait we learn that after Arundel's death the artist entered the service of the Prince of Wales. This Prince, later Charles II, was eighteen years old in 1648 when the engraving was made, and was obliged shortly thereafter when his father was beheaded to fly from England. From 1649 to '66, during the period of the Commonwealth, the Prince and his adherents sought refuge on the Continent, in France and the Netherlands, and it is clear that Van der Borcht as a protégé of the youthful Royalist leader could not live in England during this period. Fortunately for him he had accompanied Lord Arundel to the Netherlands in 1642, and, unlike Hollar, was consequently not involved in the English civil war. Hollar fought on the Royalist side, was taken prisoner at the siege of Basing, but managed to reach Antwerp in 1644, where he must again have met Hendrik van der Borcht.

It is highly improbable that after 1648 Van der Borcht remained in the service of an exiled prince, and his affiliation with the House of Arundel had also become similarly impossible under the changed conditions. The Amsterdam record of 1654 describes him, to be sure, as the art custodian of the Countess of Arundel, who died in that year. It is more than likely, however, that he had resigned from this post several years previously, or that, at best, the title was an honorary one. The Countess of Arundel seems to have taken up her residence in Amsterdam in 1648, or somewhat earlier, with what remained of her possessions,—a great part of the collections having passed into the hands of the Arundel children in England,—and could no longer live in the state which she maintained during her husband's lifetime. In a letter written from Holland to Lord Andover[3] in 1648 she endeavored to justify herself from the reproach of having too many functionaries in her household and refusing to part with three loyal dependants, among them the Librarian Francis Junius, who were trusted retainers chosen by her deceased husband. It is perhaps not accidental that no mention is made of the painter Van der Borcht in this letter. Why in such difficult times should she have needed an art custodian as well as a librarian?

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[1] C. Neumann. Aus der Werkstatt Rembrandts, 1918, p. 137.

[2] Born 1651. Came to the throne after the death of his father in 1680 and died in 1685.

[3] Arundel Biography, p. 470.

It was only natural, therefore, that Hendrik van der Borcht thrown on his own resources should have taken a step unnecessary while he was still in Arundel's service, and entered one of the Dutch painters Guilds. We recall that Hendrik van der Burch—whom we believe to be identical with Hendrik van der Borcht—was admitted on January 25, 1649 into the Delft Guild of Painters, lived there several years, when he vanished from Delft to reappear in Leyden late in 1658. We have already seen that Hendrik van der Borcht appeared in Amsterdam in 1652 and again at court in June 1654, and Hofstede de Groot has rightly pointed out that the artist mentioned in this record,—who to be sure is referred to as Hendrik van der Burch,—must be identical with the painter Henrich van der Burgk who obtained a number of plaster casts for the Court of Heidelberg from Rembrandt in Amsterdam in 1658. There can be no doubt that this artist is none other than our Hendrik van der Borcht the Younger, as C. Neumann assumes, for in a second entry in the Heidelberg records, which has to do with the transportation of these plaster casts, the artist is referred to as Henrich van der Borgh. His name is therefore written in a manner practically identical with that in which his father's (Henrich van der Borgh or Borcht de Oude) often appears. In the Inventory of Heidelberg Castle several paintings by both the older and the younger Van der Borcht are listed. We know that the Heidelberg Oriental scholar, J. H. Hottinger (1620—1667), was painted by one or other of them (engraved by J. Schweizer), and we know further of the relationship which Lord Arundel, and through him the younger Hendrik van der Borcht had with the court of the Palatinate.

These Heidelberg records have a further significance for they inform us that Hendrik van der Borcht established relations with Rembrandt in Amsterdam in the middle fifties. We can distinguish in Van der Burch's art distinct traces of Rembrandt's influence at precisely this period, just as we discern Flemish influences in his pictures painted in the forties,[1] that is to say, the period of his Antwerp residence.

We would gladly learn more in regard to his later life, but here the literary sources seem to fail us completely. All Horace Walpole has to offer is that "He was in the service of the Prince of Wales, later Charles II, and lived for a considerable time in London. Later he returned to Antwerp where he died." This information has been quoted by the various Art Dictionaries (Nagler, Gwinner, Wurzbach), though it is only too obviously derived from Wenzel Hollar's engraving which certainly states that Van der Borcht was in the service of the Prince, but has nothing to offer subsequent to 1648.

Another record makes it appear much more probable that he spent the remainder of his life in Holland,—in fact in Amsterdam. In a list of artists, rediscovered by Dr. Bredius, which Jan Sysmus, City Physician of Amsterdam, made for his own amusement, we find Hendrik van der Borch mentioned under

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[1] He is not mentioned in the records of the Antwerp Painters Guild during the years of his sojourn there. See Rombouts and Van Lerius, De Liggeren der Antwerpsche Sanct Lucasgilde II.

H.[1] This list, begun in 1669, extends to 1678, so that Van der Borcht must still have been alive at that date. Since Sysmus was a native of Amsterdam, we may well believe that this Hendrik van der Borch is identical with the Hendrik van der Borcht mentioned in the Amsterdam records a couple of years earlier.[2]

Can we now assume the identity of Hendrik van der Burch with Hendrik van der Borcht to be proven? It has been contended that it would be a unique occurence if the name of one individual were written in two such different forms. The case is unique only in so far that it has to do with a foreign artist who came to Holland where the spelling of his name was changed to the current Dutch version.[3] Moreover we know how inaccurate was the spelling of proper names at that time. The name Hendrik van der Borcht the Younger, if we start with that, appears in widely varying forms. Lord Arundel writes it twice Henry van de Burg, and once Henry V. D. Bergh. The Amsterdam document of 1652 refers to him as Hendrik van der Burcht, the one of 1654 refers to him as Hendrik van der Burgk, the Heidelberg record of 1658 as Heinrich van der Burgk and Heinrich van der Borgh. Dr. Sysmus writes it Hendrik van der Borch. Cornelis de Bie in the title to his poem calls him Henrick van der Borght, but in the inscription under the adjoining portrait the name is written Henry van der Borcht. Houbraken writes the father's name Heinrick van der Borgt de Oude, Campo Weyerman similarly Hendrik van der Borgt—and finally in the Memorandum of Vertues (1713—1721) we find the form "Van de Borche".[4]

Hendrik van der Borcht invariably signed his etchings "Van der Borcht", with the exception of the earliest known print made in Rome where the signature looks as though it might be Borche instead of Borcht, while the Christian name, when it is written out, is now the Latin "Henricus" and now the Italian "Henrico".

If we start with the painter Hendrik van der Burch, mentioned in Delft and Leyden, we must admit that the gap between him and Hendrik van der Borcht is not so easily bridged as the other way round. We must take into consideration, however, that we have very little genuine information about him. His last name is written alternately van der Burgh and Van der Burch, and his Christian name Henderick, Heinderik, Heindryck or Heyndrick. Almost all his paintings bear the monogram H V B.[1] Only once, in a family group, we find the complete signature H E VAN D BURCH, introduced above the door of the house where the family are grouped in such fashion that it appears to be the name either of the house or of the owner.[2]

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[1] Bredius adds in brackets "He lived in Leyden", taking it for granted that this artist is identical with our Hendrik van der Burch who lived in Delft and Leyden. As we have already seen, however, Van der Burch lived in Leyden only during the years 1658/59 and in 1663.

[2] That on the other hand the Delft painter Hendrik van der Burch lived later in Amsterdam is a probable conclusion to be drawn from the copy of a view through a door showing a picture by Pieter de Hooch painted in Amsterdam in 1670 (v. note to picture in Frick Collection, p. 231).

[3] It was natural that in Delft the artist's name should be written Van der Burch, as there was a well-known local family of that name, to which Pieter de Hooch's father-in-law, a well known faience artist, belonged. Hendrik van der Borcht, however, cannot have been related to this family or he would not have been listed as a foreigner in the Guild. See Havard, Histoire des Faiences de Delft, p. 237 & 292.

[4] Arundel Biography, p. 521. "Van der Borche who graved many of the Arundel and Kings Collectionl at Arundel House in year 1627".

An explanation as to why the engravings should be signed with the whole name and the paintings only with a monogram might—if we believe them to be the work of one man—be found in the fact that the engravings are all early works made prior to 1645, while the paintings are subsequent to that date. A relationship in the signatures may be found even here, however. There exists an engraving after an Entombment by Parmeggianino[3] h. c. which on account of the monogram is attributed to an unknown A van der Borcht. Stylistically, however, it may unquestionably be attributed to Hendrik van der Borcht, and was probably executed about the same period as the Entombment after Raffael,—that is to say 1645. The H V D B of the monogram is so interwoven that the crossbar makes the H. look like a capital A. The painting in the Bridgewater Gallery by Hendrik van der Burch,[4] which is perhaps his earliest picture known to us, painted in or soon after 1645 bears a not dissimilar monogram. Here too a non existant A was originally read into the signature on account of the faint cross-bar of the H.

Now does the picture which we have formed of the personality and art of Hendrik van der Borcht fit into that offered by the work of Hendrik van der Burch? It must, of course, strike us immediately as curious that of the works of a painter famous in his day, and who was obviously a facile worker only a group of engravings all made in his youth should have survived. On the other hand the thirty or forty paintings which we know under the name of Hendrik van der Burch introduce us to a master who worked easily, and quickly came under the influence of the great masters of his day. This art which so cleverly drew inspiration from different masters, and united the most diverse elements was almost unique in the annals of Dutch painting. Who else ever adeptly combined in one composition themes of Pieter de Hooch's and Vermeer's, even of Vermeer and Rembrandt, united the meticulousness of the Leyden School with the broad style of the Delft masters, or combined the liquid Flemish manner of painting with Dutch methods. We know of no other artist to whom this facility may so logically be credited as to Hendrik van der Borcht, who had seen so much of the world, had studied the great masters everywhere and had achieved an extraordinary facility through years of copying masterpieces. The portrait which Hollar left of him depicts a sympathetic, youthful personality, an intelligent head with a well-developed forehead. He had, in fact, learned to do exactly what Lord Arundel had hoped of him, to distinguish great art from mediocrity. Easy as this recognition is for us to-day, few of his contemporaries recognized as he did that Rembrandt and the Delft painters were the greatest among the Dutch masters. No other master has in his art so clearly proclaimed his debt to Rembrandt, to Vermeer, to Karel Fabritius and to Pieter de Hooch. Not that his productions rank with those of any one of them, although he occasionally came perilously near to measuring up to the great Delft masters, and his contribution can no longer be ignored in any survey of Delft painting. As is often the case with natures more richly endowed with critical than with creative faculties, who have had a cosmopolitan experience, his greatest achievement is the recognition he accorded to the great masters of his own day.

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[1] There is listed in the inventory of Heidelberg Castle "An Old Man portrayed in a Yellow Coat" (the letters H V B on the back) which is by Hendrik van der Borcht according to C. Neumann. There is also mention of "The Dog Däxel by H. van der Borcht". H. v. d. Burchs habit of introducing dogs into his compositions makes is easy to believe that this painting may be by him. Among the paintings by H. v. d. Burch listed in inventories but whose where-abouts is unknown to us, the "Kersnacht", listed in a Leyden inventory of 1660 may point to H. v. d. Borcht. The title "Kersnacht" usually refers to an Adoration of the Shepherds, and a theme of this kind fits in well with the engravings of Biblical subjects which H. v. d. Borcht made after the Italian Masters.

[2] The Leyden picture too seems to be signed with the full name. I was, however, unable to decipher the spelling.

[3] An example in the British Museum.

[4] This monogram was copied by Hofstede de Groot, and reproduced in his article in Oud Holland, 1921.

If among the works of Hendrik van der Burch a portrait head should come to light which could be recognized as the artist's portrait of himself and identified with the personality of the Hendrik van der Borcht of Hollar's engraving, our theory of the identity of these two artists would be proven.

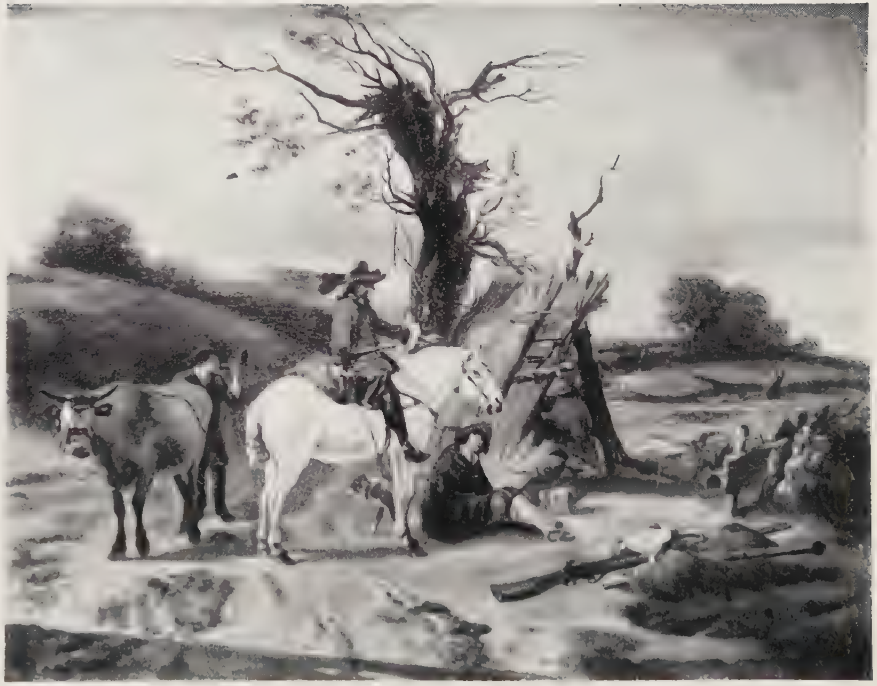
I believe that I have found such a portrait in a soldier scene of Hendrik van der Burch's painted about 1650, and now in a private collection in Berlin (p. 220), and I further believe that this same head reappears again in the principal figure in "The Guardoom" in a London Collection (p. 221). I leave it to the reader to decide whether or not this is the same person as in Hollar's engraving.

However, even if the identity of our Hendrik van der Burch from Delft and Hendrik van der Borcht, the Frankenthal artist, should not prove to be true—and not too much importance should be attached to this side of the question—we believe that no serious doubt can be raised in regard to the stylistic similarity of the group of paintings in which we recognize the work of an hitherto little known artist of the Delft school of considerable importance.

PIETER DE HOOCH

FIRST DELFT PERIOD

About 1647—1654

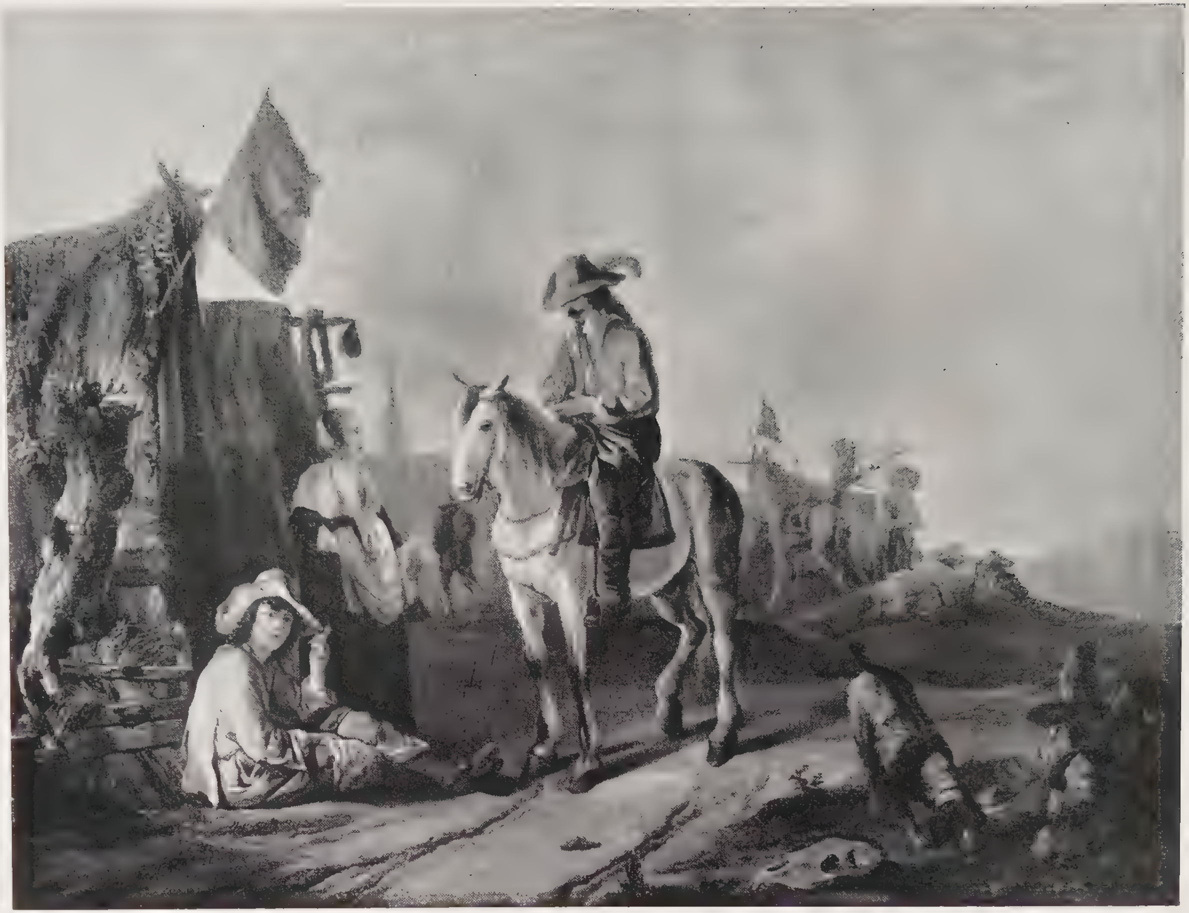


Nimes, Museum

Nicolaes Berchem: Berittener Offizier auf der Landstraße

Officer on horseback on the road

Officier à cheval sur la route



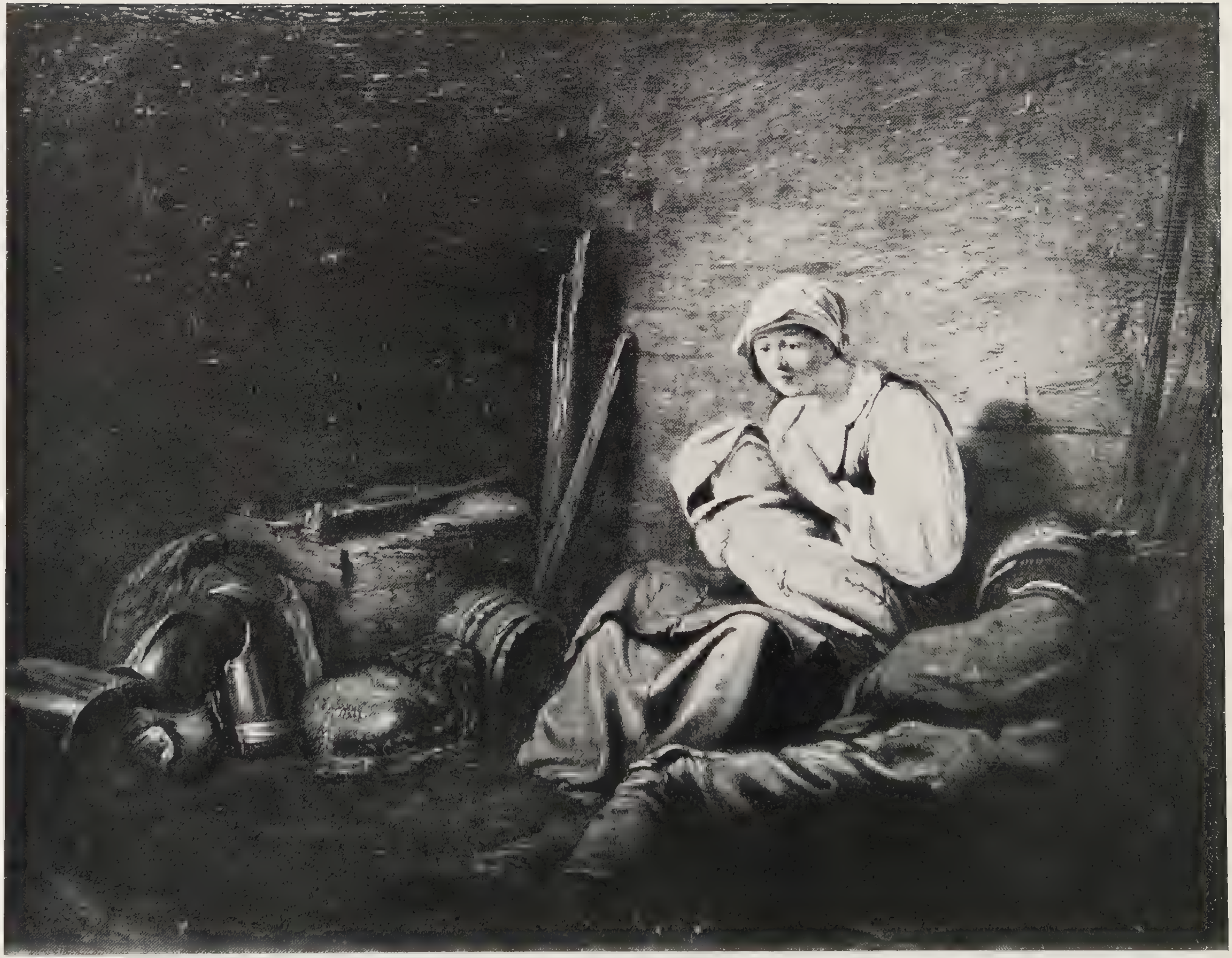
Amsterdam, P. de Boer

Leinwand, H. 76, B. 100

Soldaten im Feldlager
1647/50

Soldiers in a camp

Soldats dans un camp



München, Norbert Fischmann

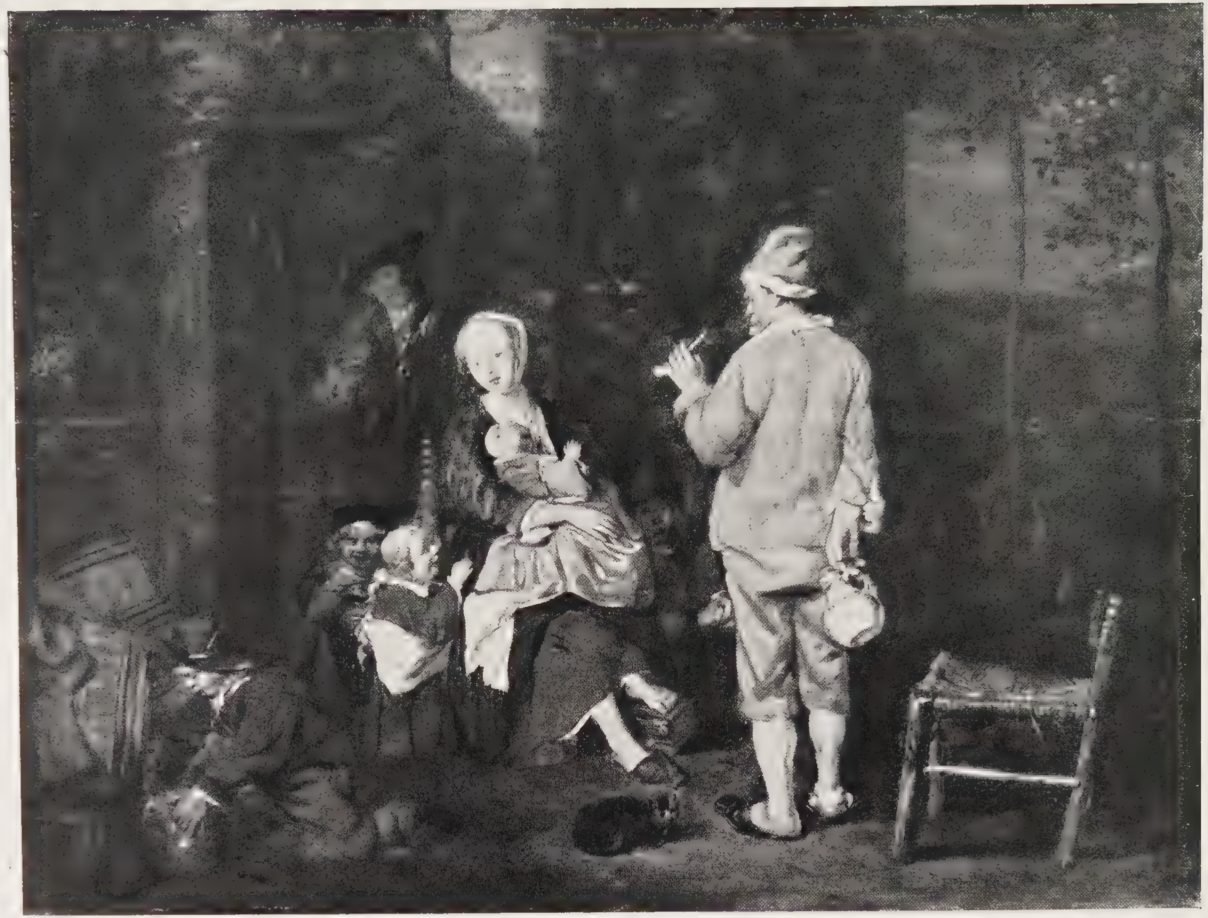
Holz, H. 34, B. 42,5

Soldatenfamilie

Um 1647

A soldier family

La Famille du soldat



Berlin, R. Semmel

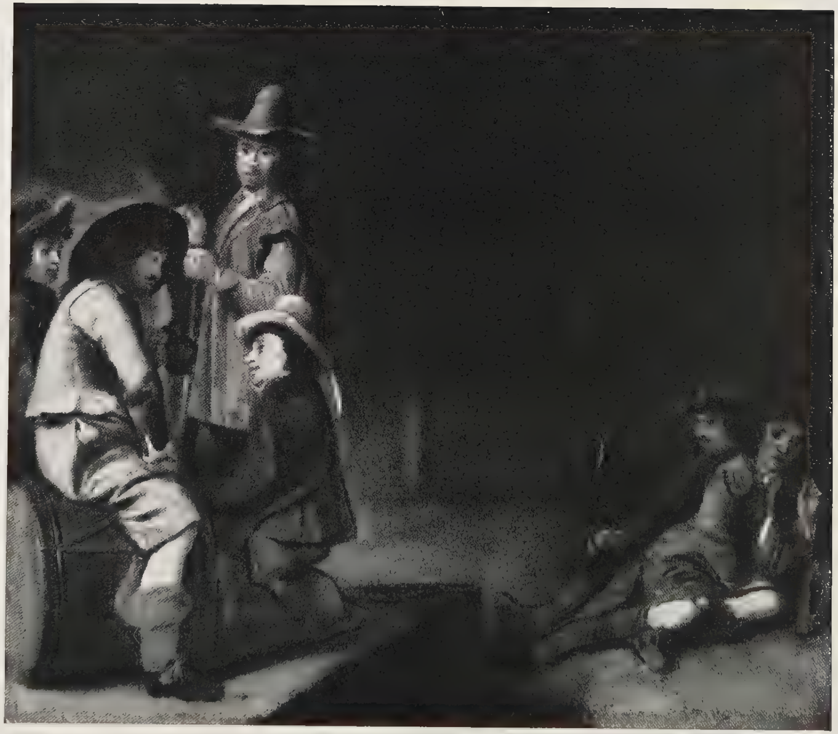
Holz, H. 60, B. 54

Bauernfamilie in einem Garten

Um 1647

A rustic family in a garden

Paysans au jardin



Berlin, Privatbesitz

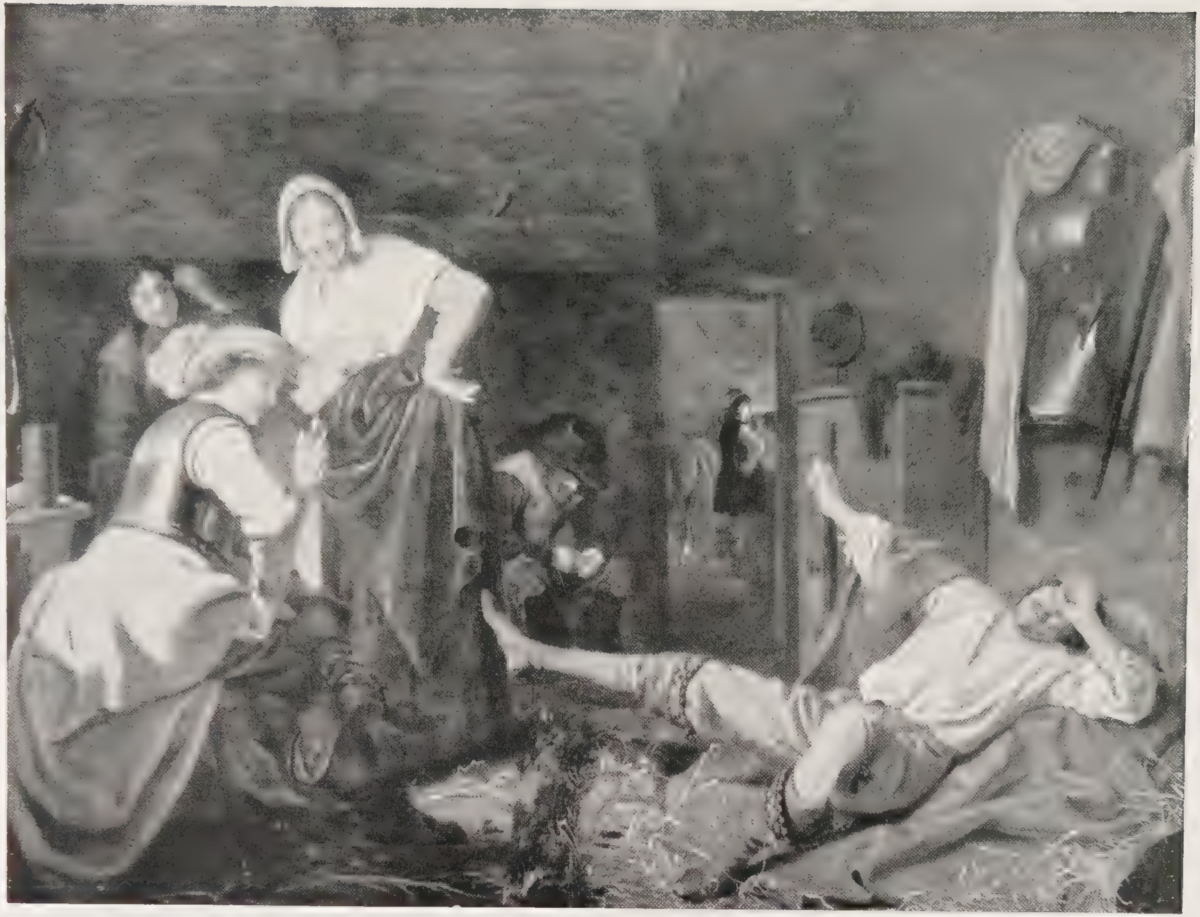
Holz, H. 48, B. 43

Soldaten in der Wachtstube

Soldiers in a guard room

Um 1648

Corps de garde



Newark, N. J., Henry Blank

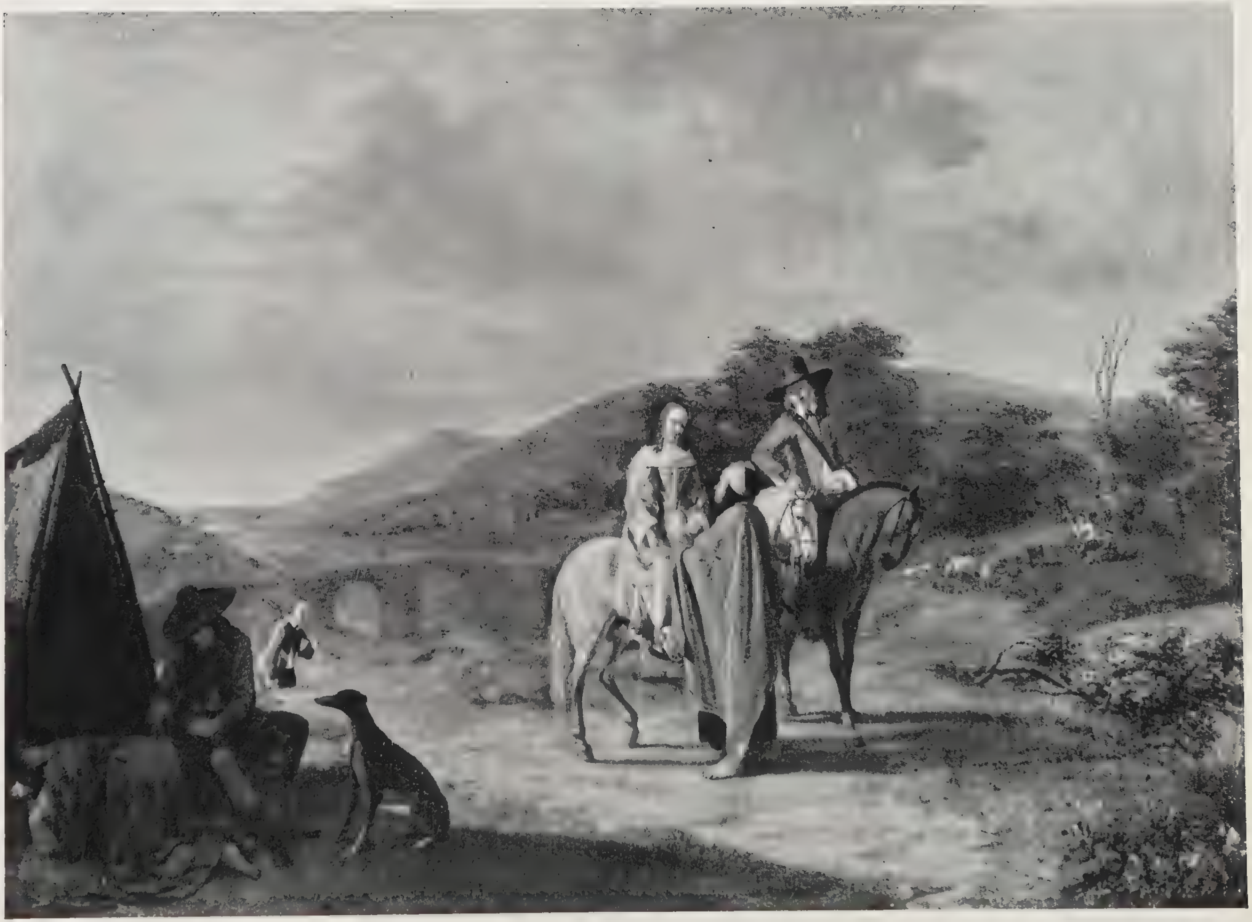
Holz, H. 63,7 B. 117,5

Soldaten vor dem Aufbruch

Um 1648

Soldiers before departure

Le Réveil



Amsterdam, J. Goudstikker

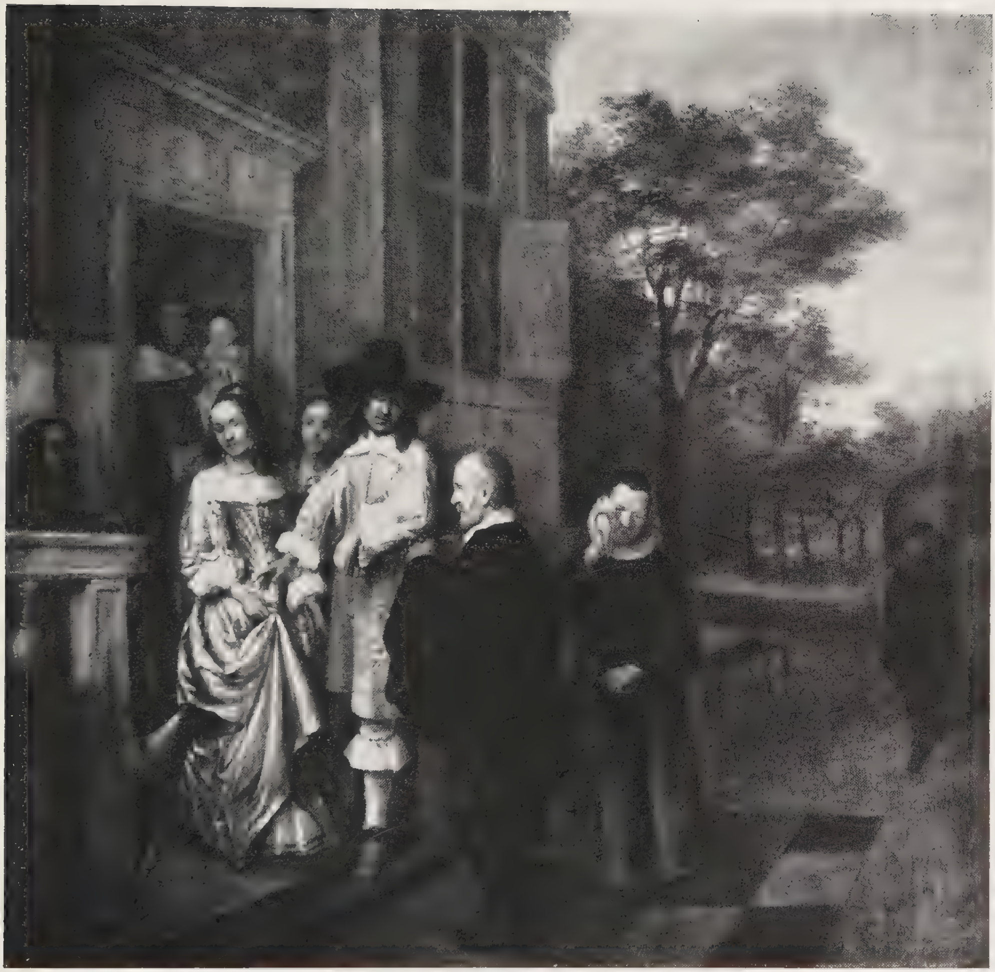
Leinwand, H. 97, B. 1,30

Reitendes Paar und wahrsagende Zigeunerin

Um 1650

A mounted pair
and a gipsy woman telling fortune

Les Cavaliers



Frankfurt a. M., Otto Adler

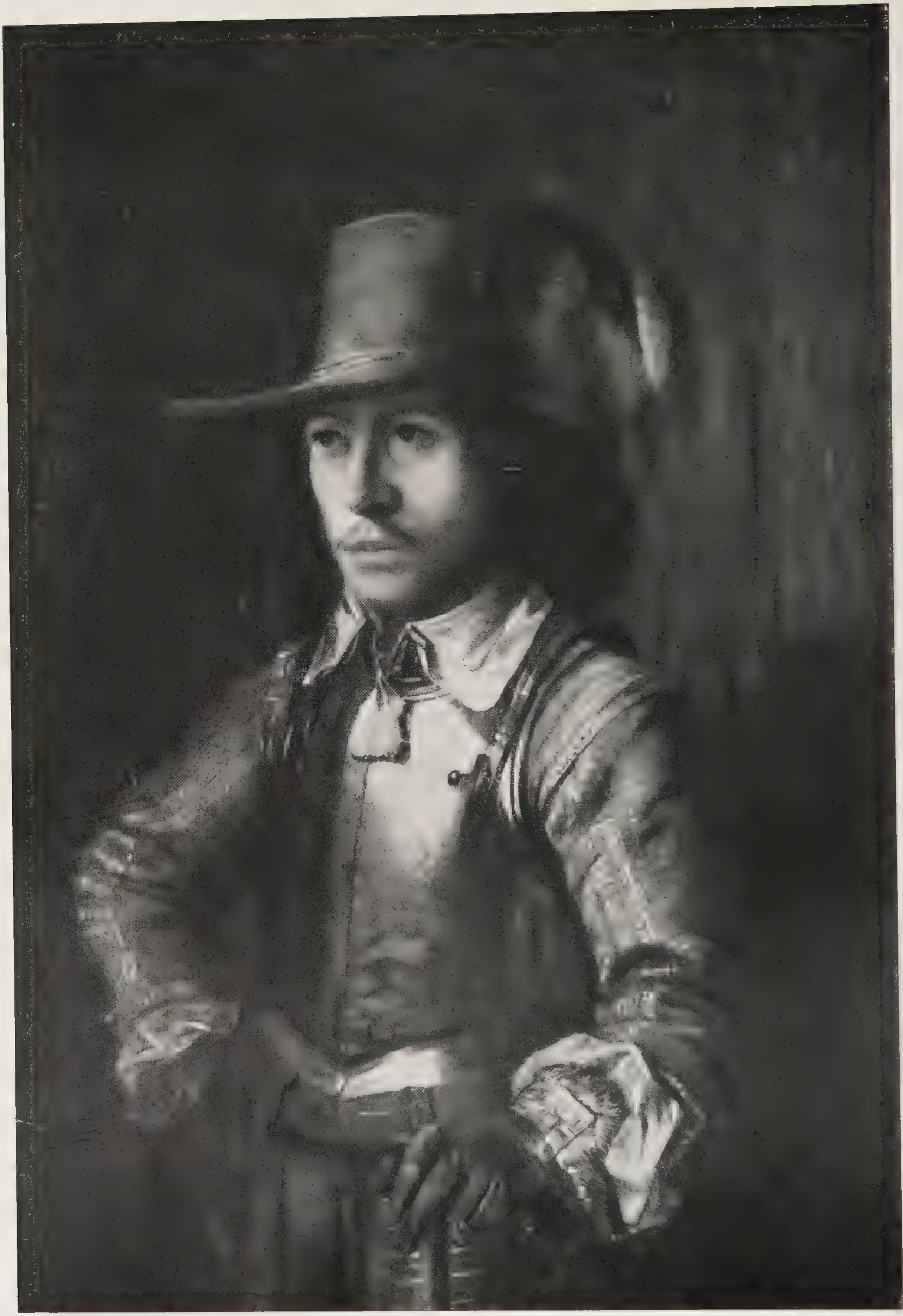
Holz, H. 60, B. 61

Vornehmes Paar von armen Leuten angegangen

Rich and poor

Um 1650

Riches et pauvres



Amsterdam, Kunsthandel

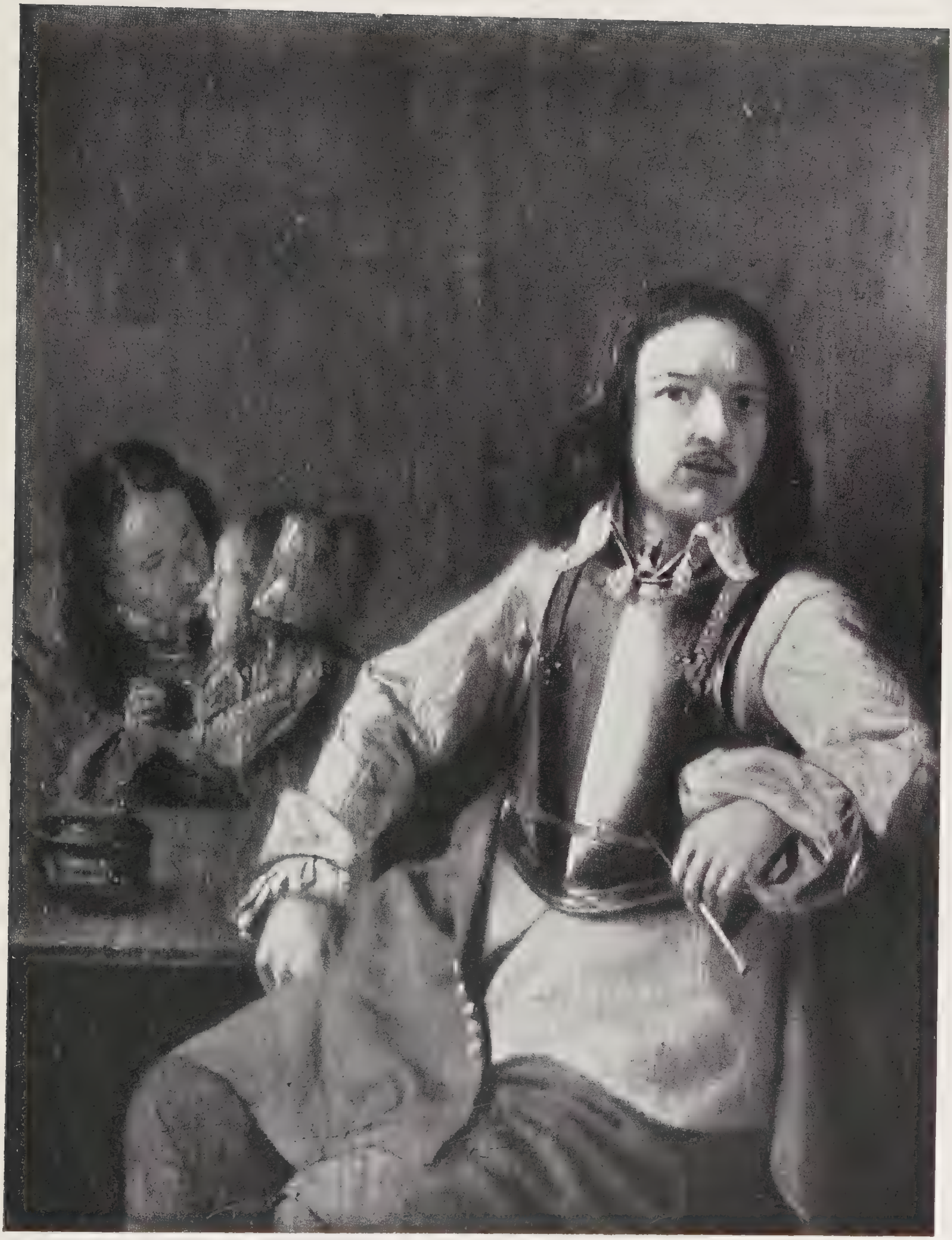
Holz, H. 50, B. 32

Bildnis eines Offiziers

Portrait of an officer

Um 1650

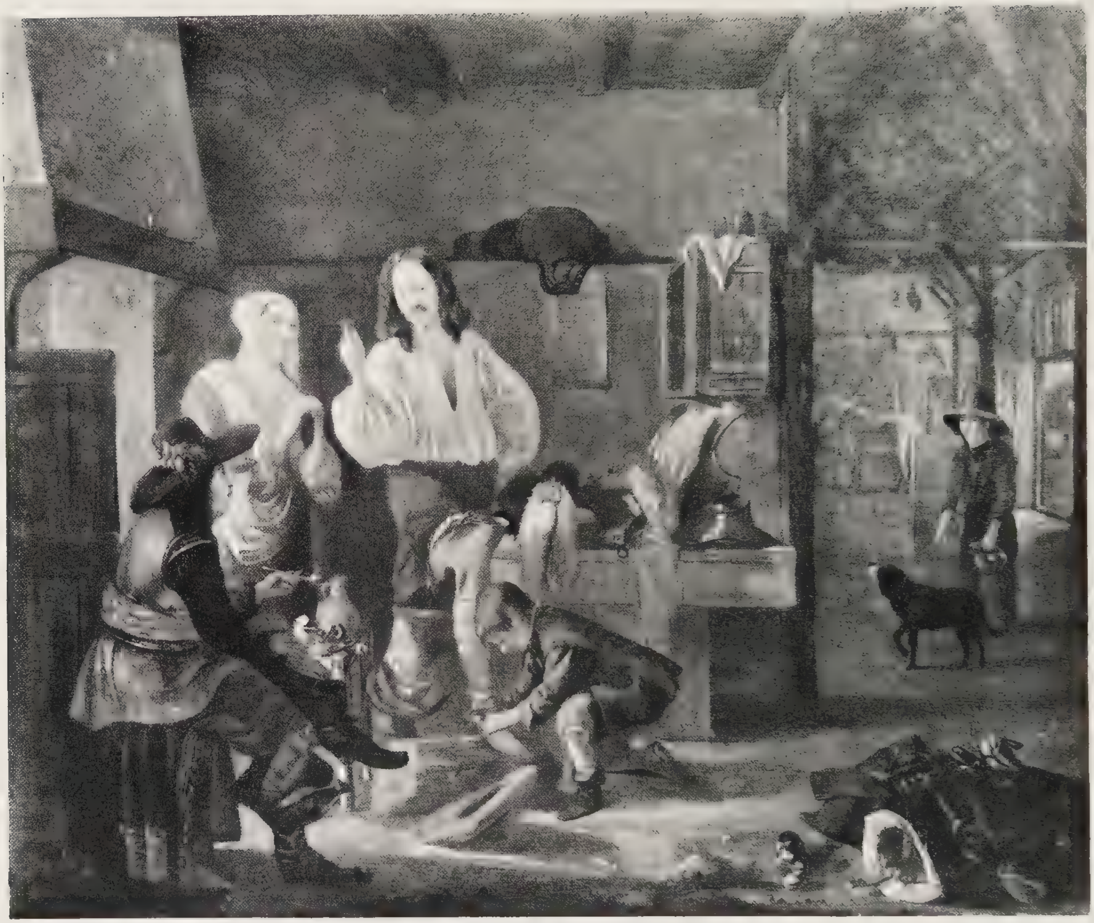
Portrait d'un officier



Philadelphia, Museum (Sammlung John G. Johnson) Holz, H. 36, B. 28

Soldat und Liebespaar

A soldier and a couple of lovers Um 1650 Soldat et couple d'amoureux



Amsterdam, Kunsthandel

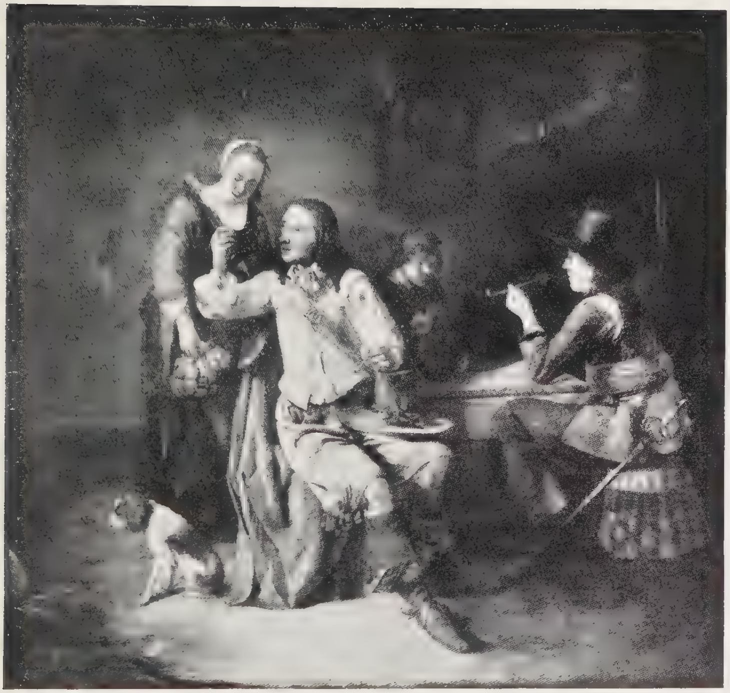
Holz

Soldaten beim Aufbruch

Soldiers starting

Nach 1650

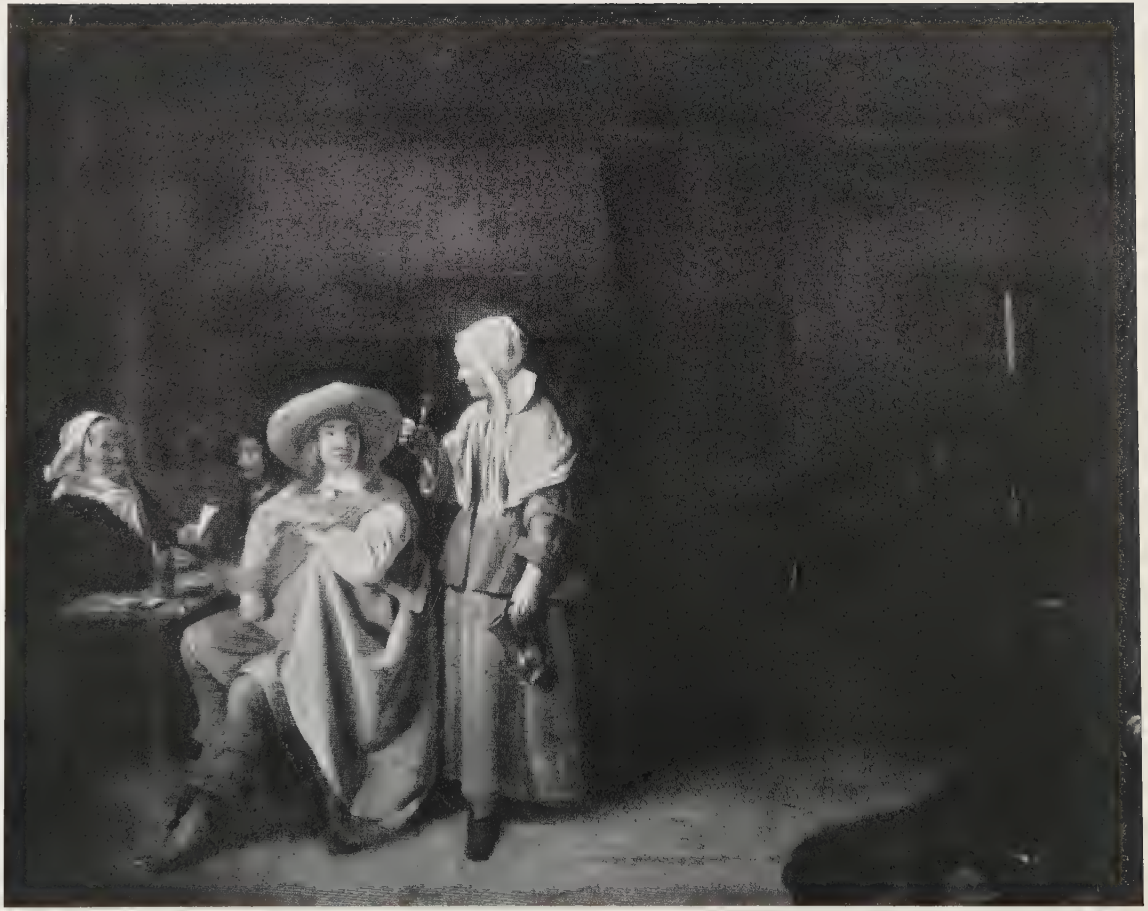
Soldats quittant le corps de garde



Berlin, W. Heilgendorff — Holz, H. 49, B. 50

Soldaten im Wirtshaus

Soldiers in a tavern — ca. 1652 — Soldats dans une taverne



Schmöckwitz bei Berlin, Frau L. Vogel

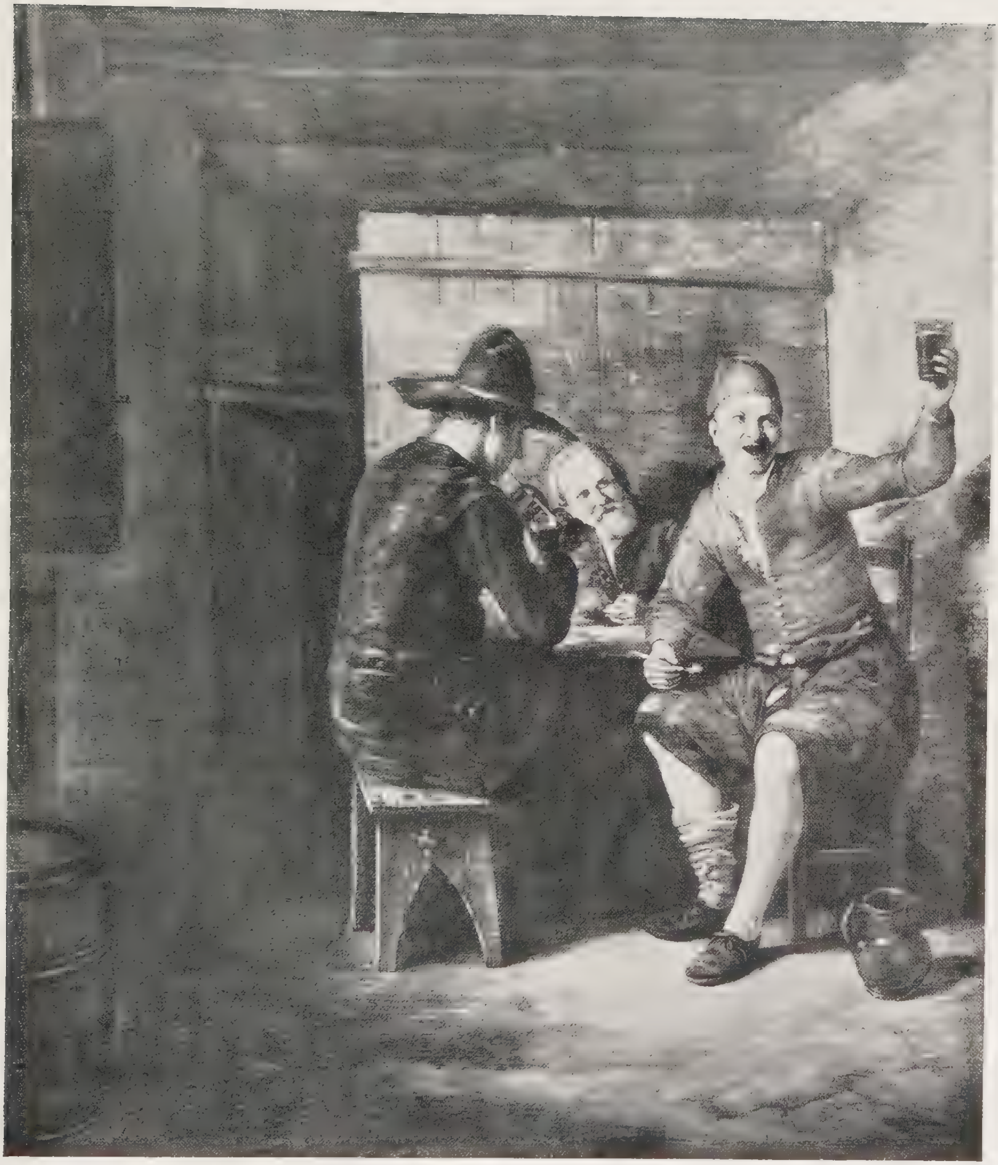
Leinwand, H. 57, B. 70

Offizier und Kartenspieler

ca. 1652

Officer and card-players

Officier et joueurs de cartes



Paris, Forbes Fraser

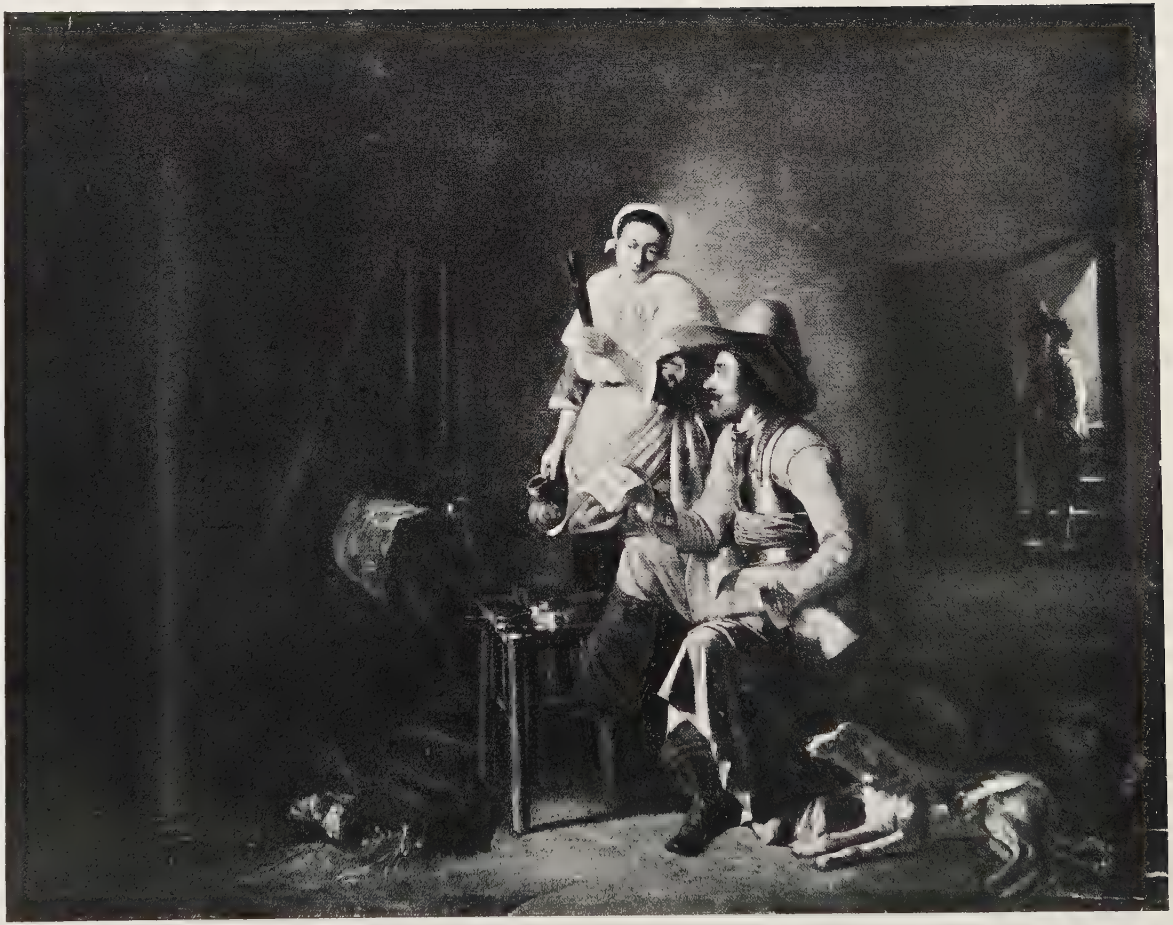
Holz, H. 50, B. 42

Der vergnügte Zecher

A merry drinker

Nach 1650

Le joyeux buveur



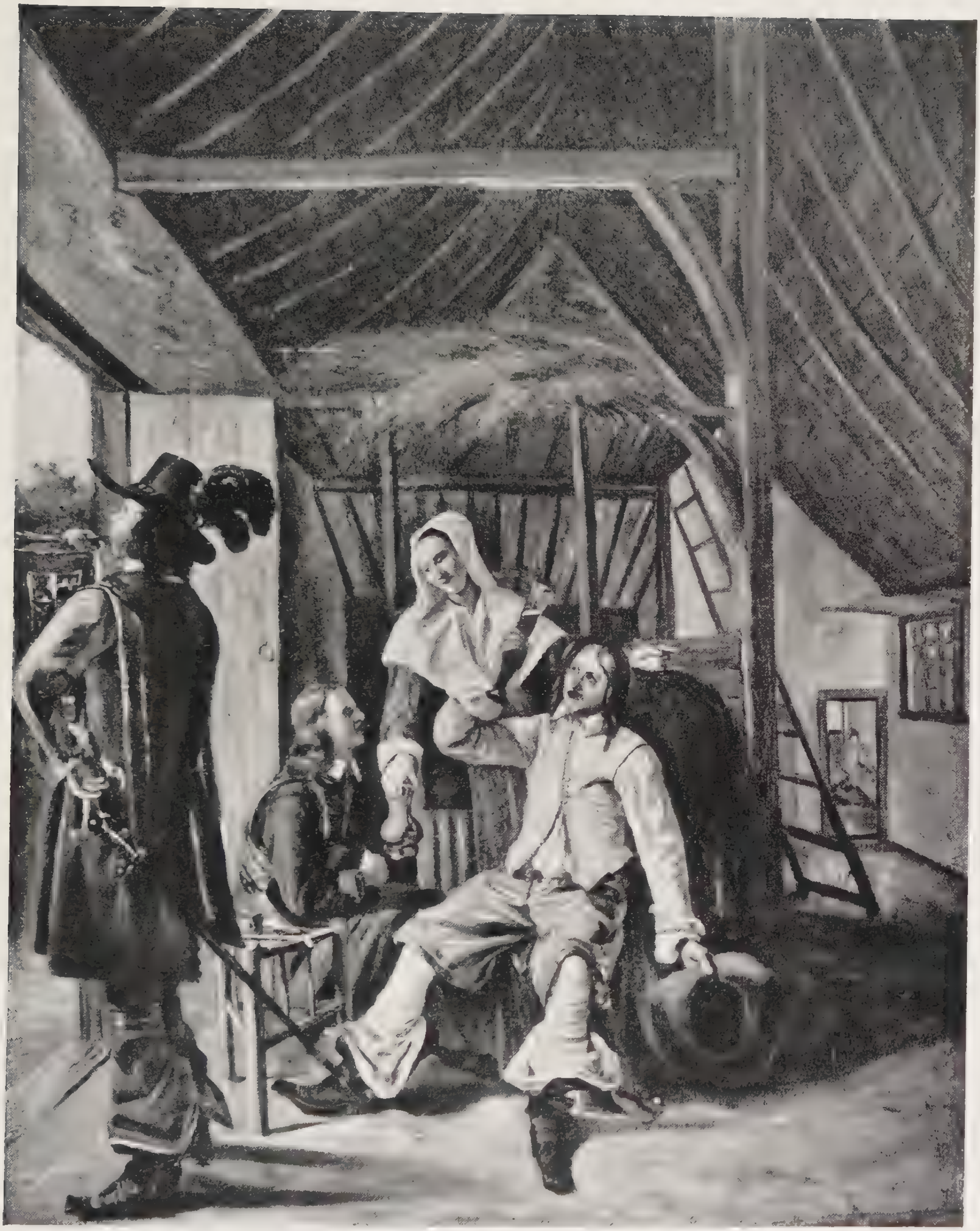
Philadelphia, Museum (Sammlung John G. Johnson)

Holz, H. 55, B. 68

Offizier und junge Frau
ca. 1653

Officer and young woman

Officier et jeune femme



Amsterdam, Kunsthandel

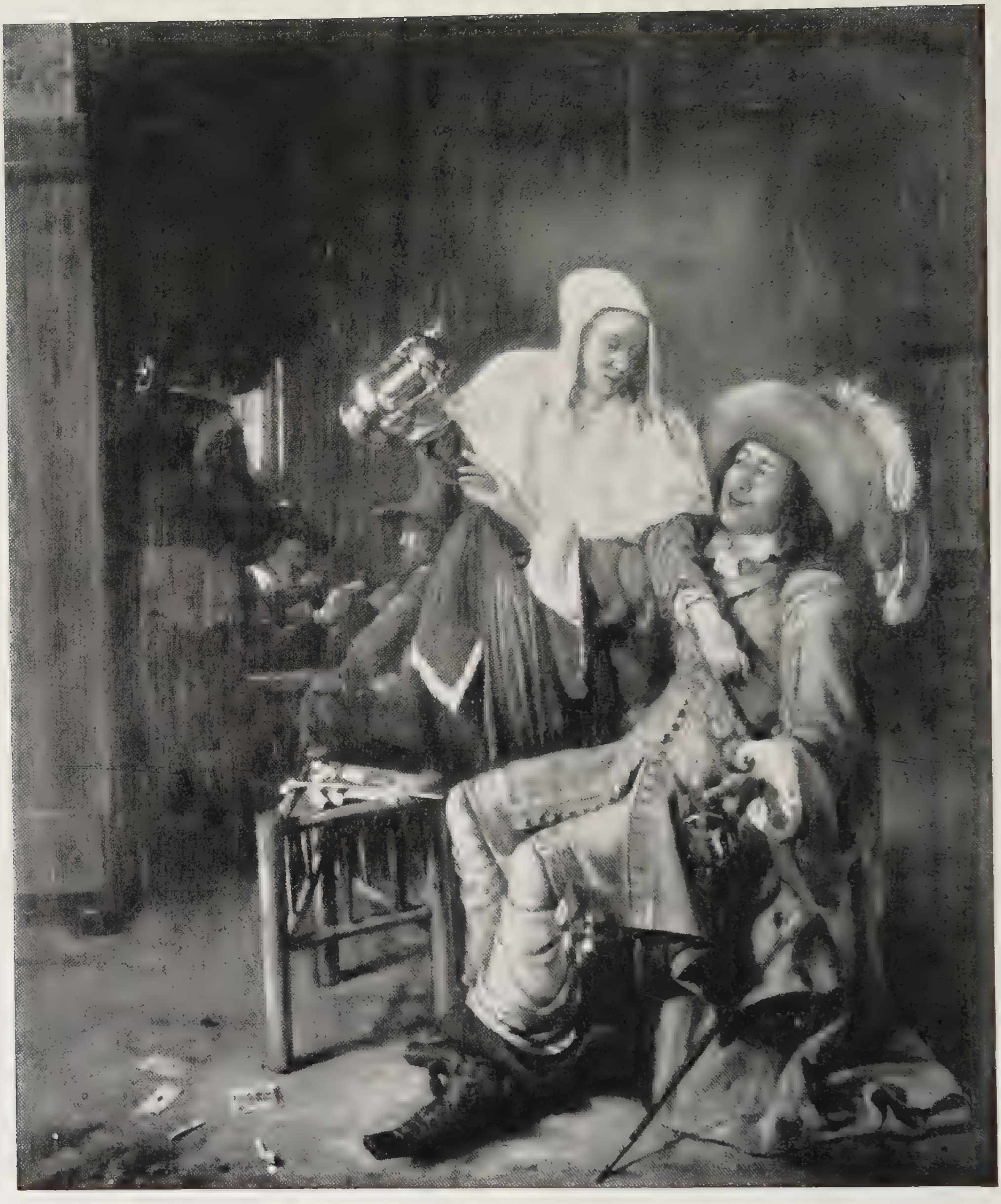
Holz, H. 75, B. 60

Rastende Offiziere im Stall

Officers resting in a stable

ca. 1653

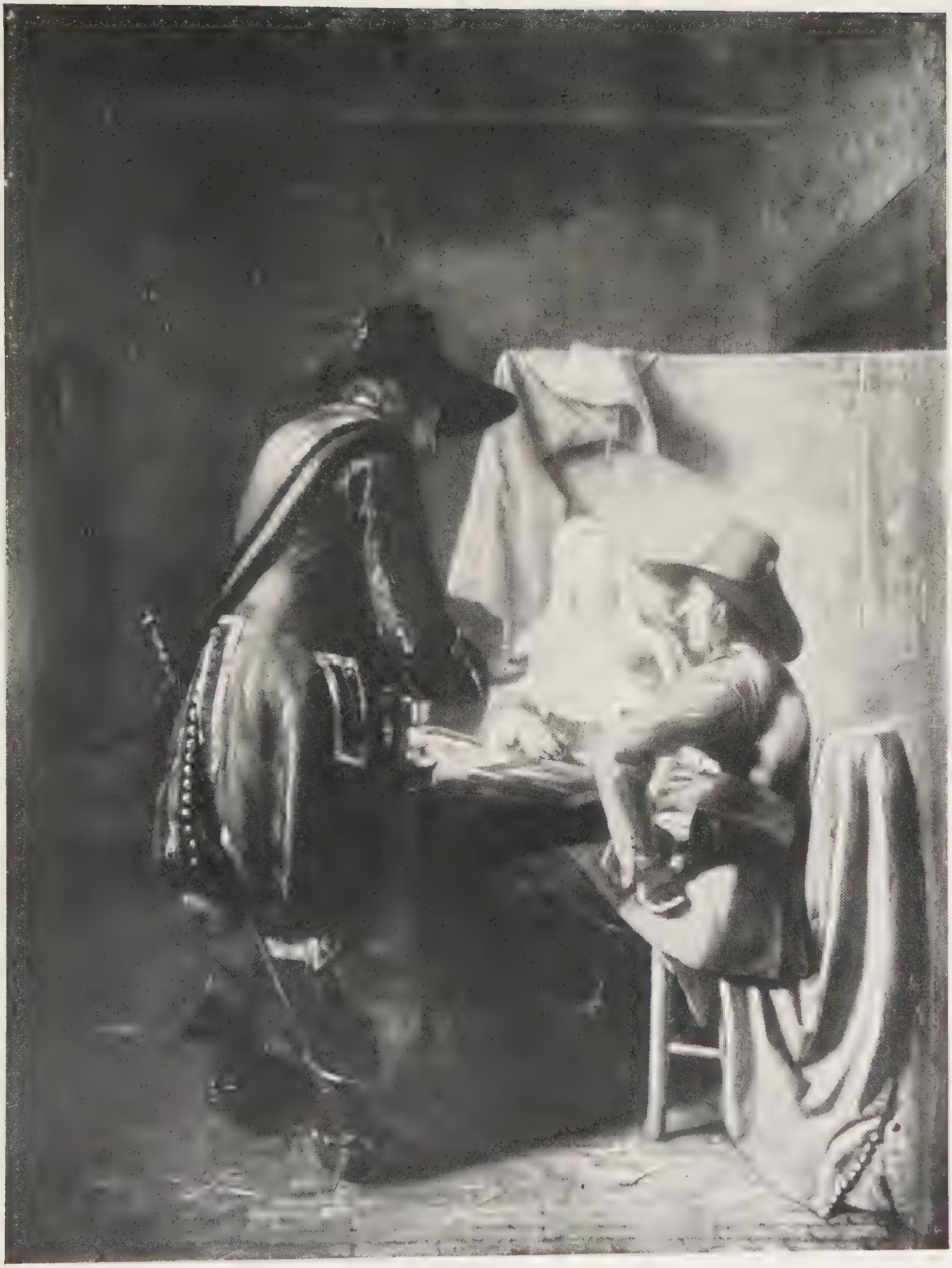
Le rappel



Rotterdam, D. G. van Beuningen — Holz, H. 44, B. 35

Das leere Glas

The empty glas — ca. 1653 — Le verre vide



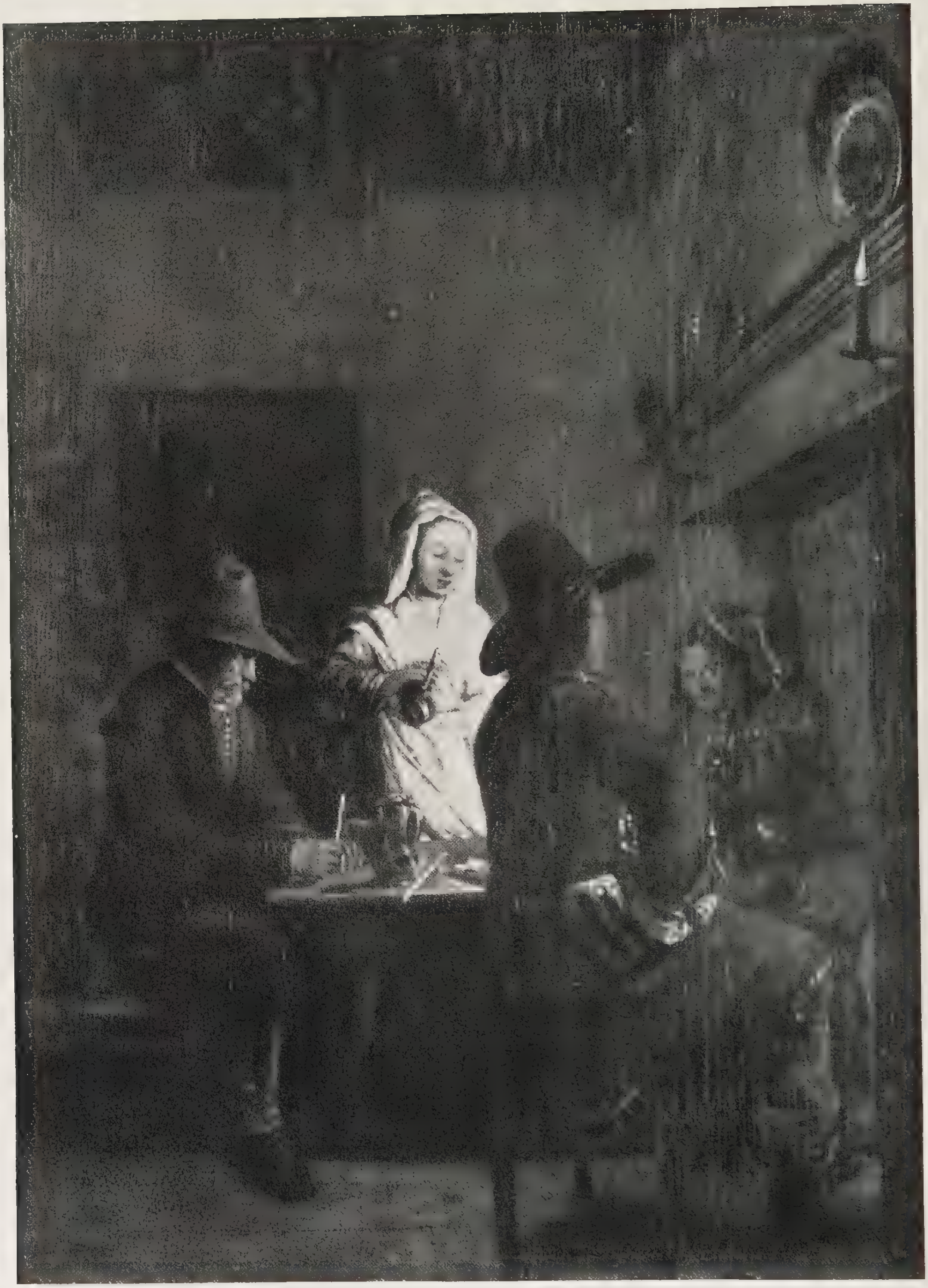
Dublin, Nationalgallery

Holz, H. 46, B. 33

Triktrakspieler
ca. 1653

Backgammon players

Joueurs de trictrac



Haag, C. Hofstede de Groot

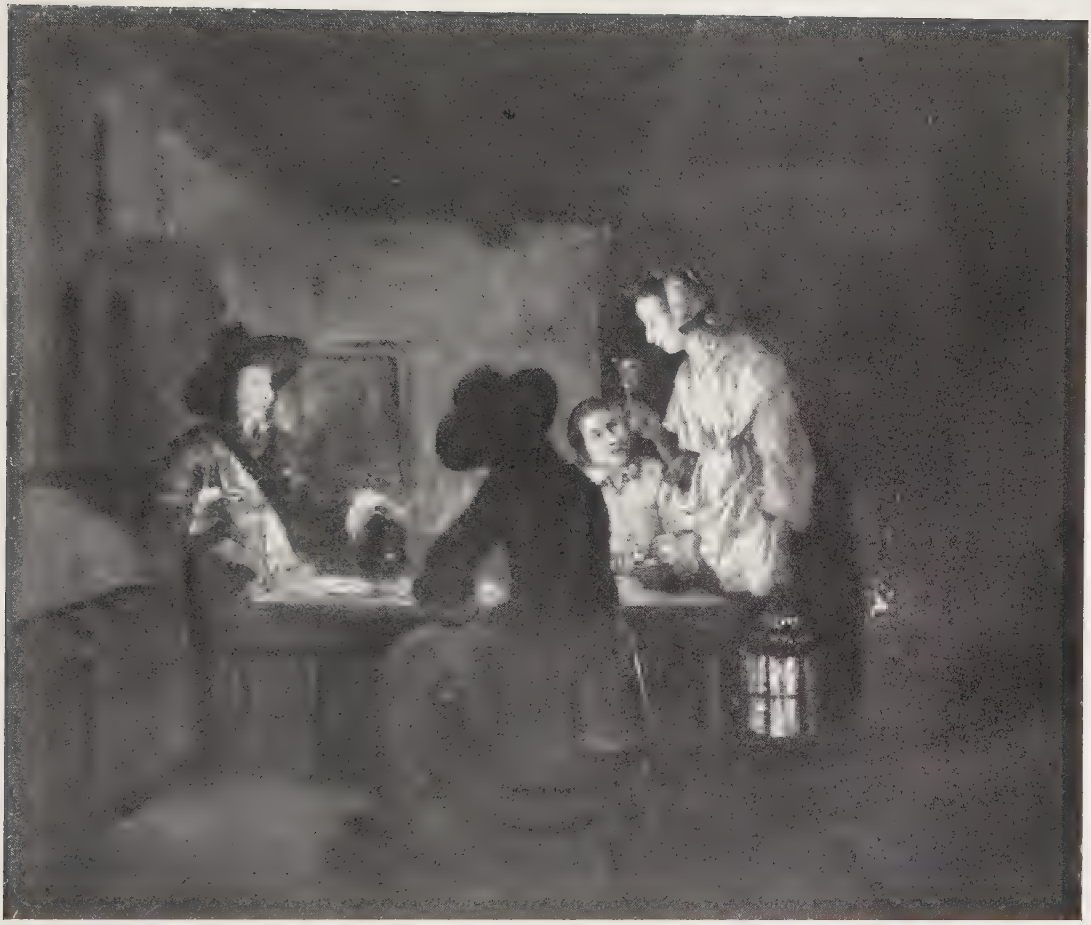
Holz, H. 50, B. 38

Junge Frau und Kavaliere beim Wein

Young woman and cavaliers
at their wine

ca. 1654

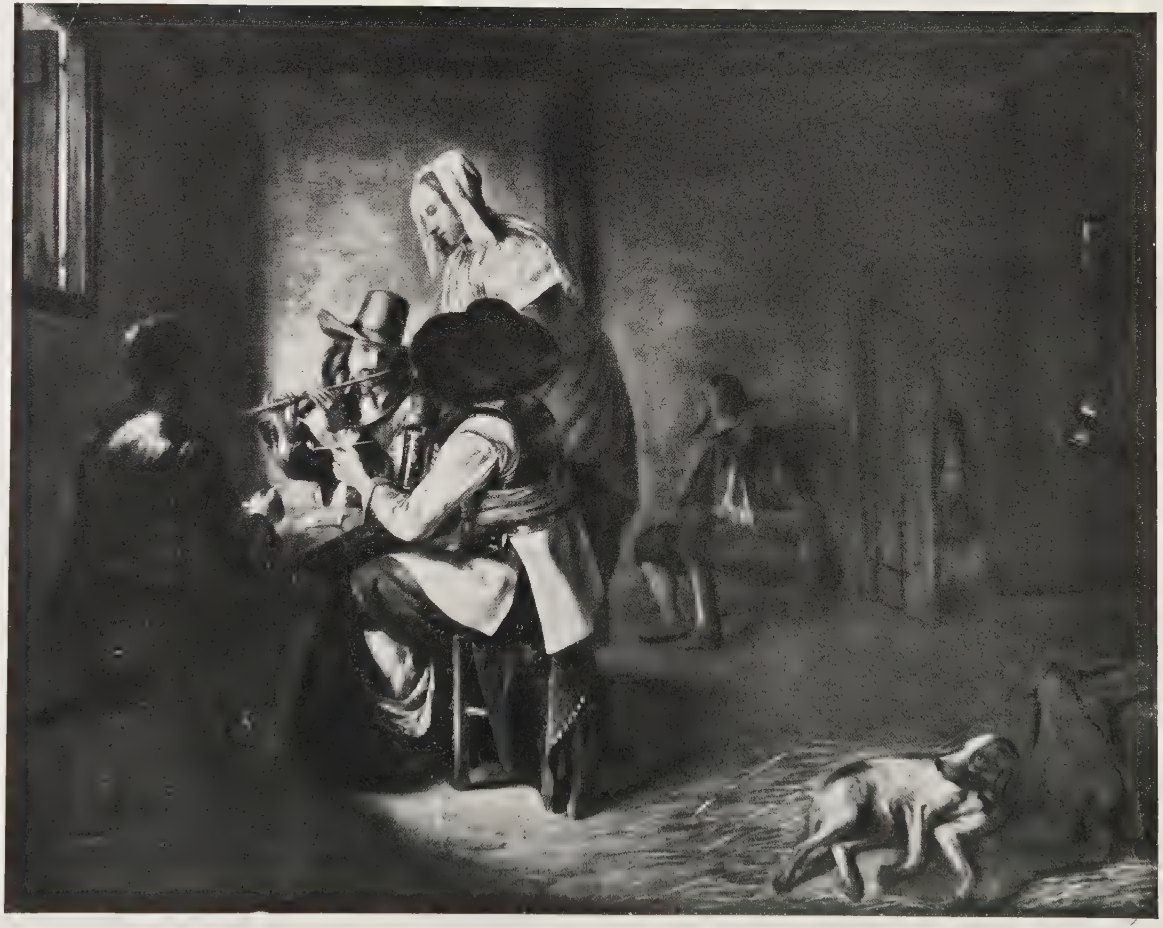
La partie de cartes
a la chandelle



London, Th. Agnew & Sons (verkauft)   Holz, H. 50, B. 61

Wirtshausszene bei Kerzenlicht

A tavern scene   1654/57   Scène d'auberge



Rom, Villa Borghese

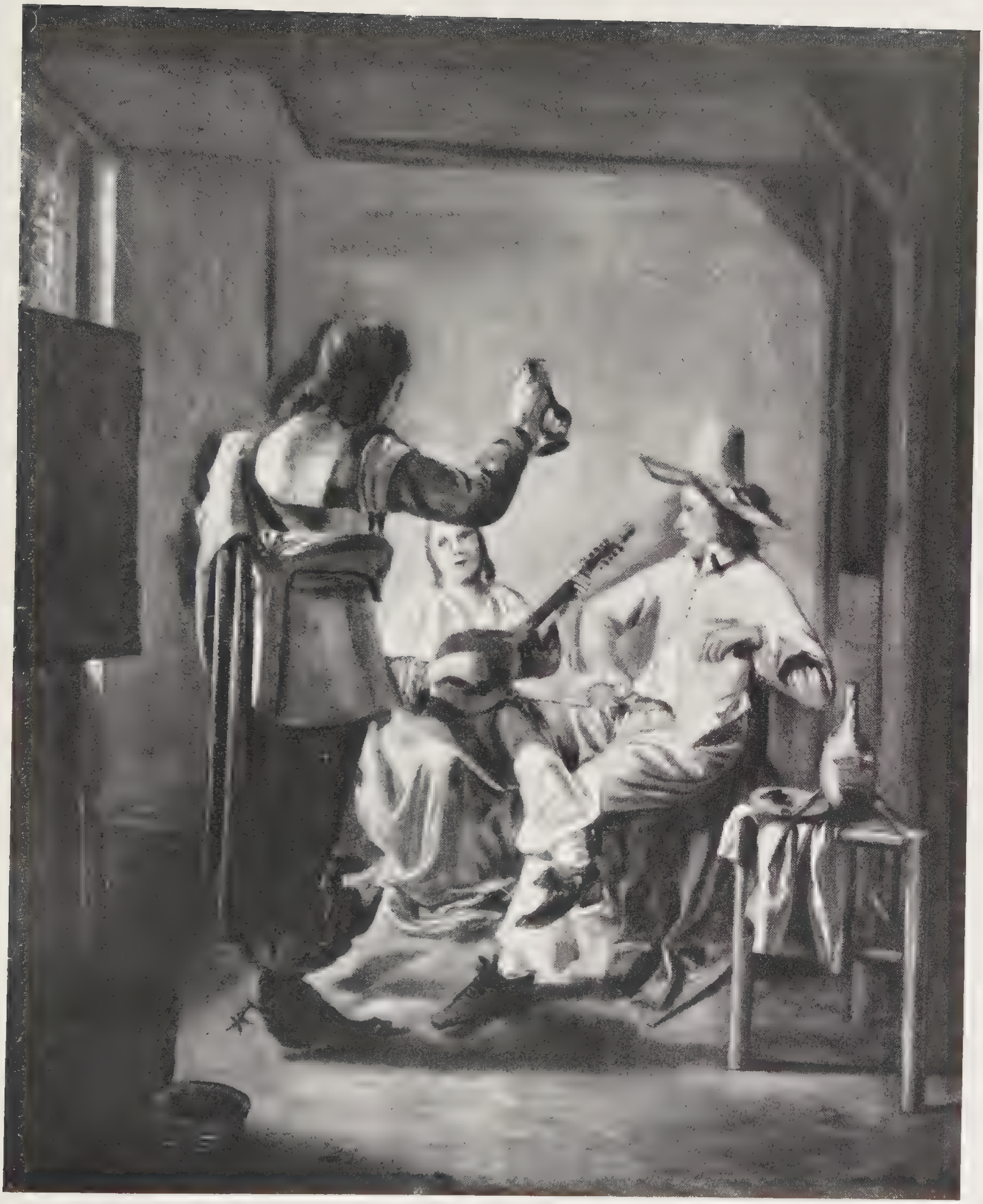
Holz, H. 60, B. 75

Der Flötenspieler

The flute-player

ca. 1654

Le joueur de flûte



Hartekamp (Holland), Frau von Pannwitz

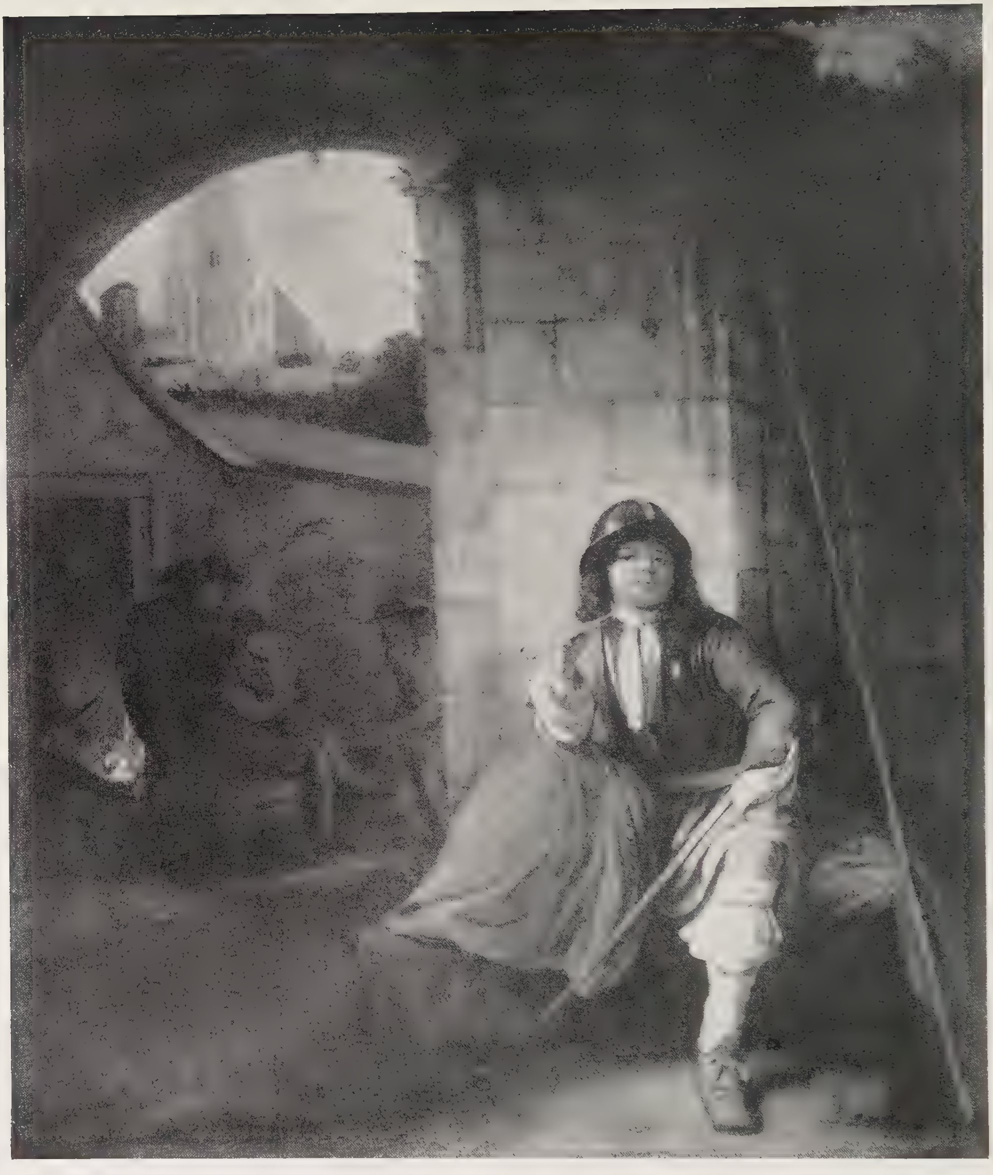
Holz, H. 44, B. 35

Guitarrespielerin und Offiziere

Guitare player and officers

ca. 1654

La joueuse de cithare



Rom, Galeria Nazionale (Corsini)

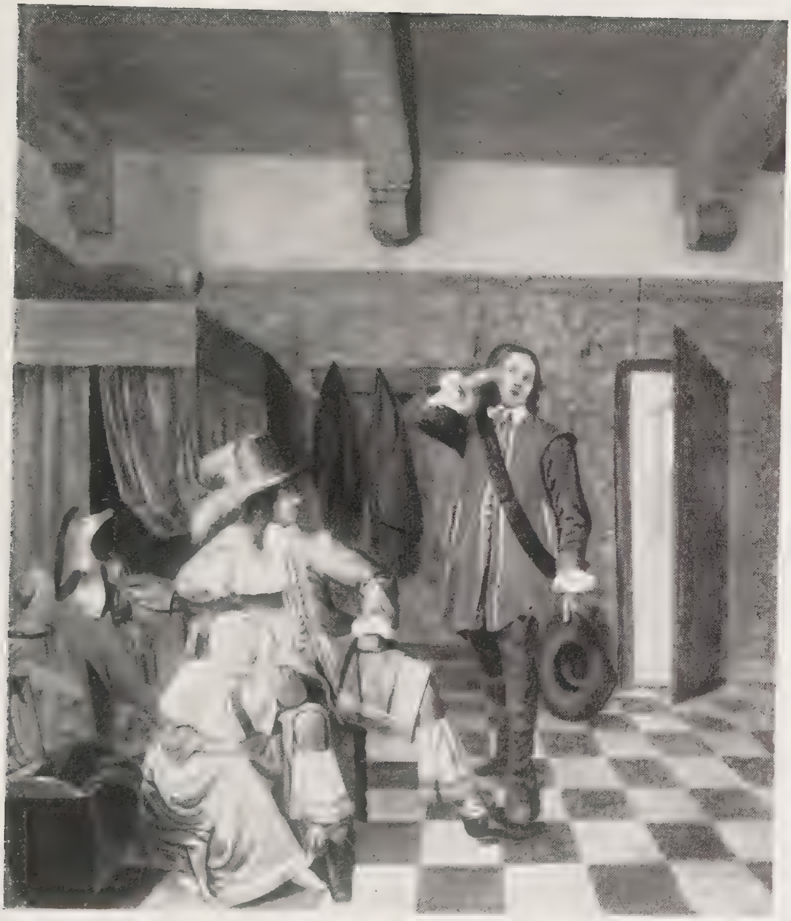
Holz, H. 55, B. 47

Junger Soldat am Torweg

Young soldier in a gate-way

1654 oder 1655

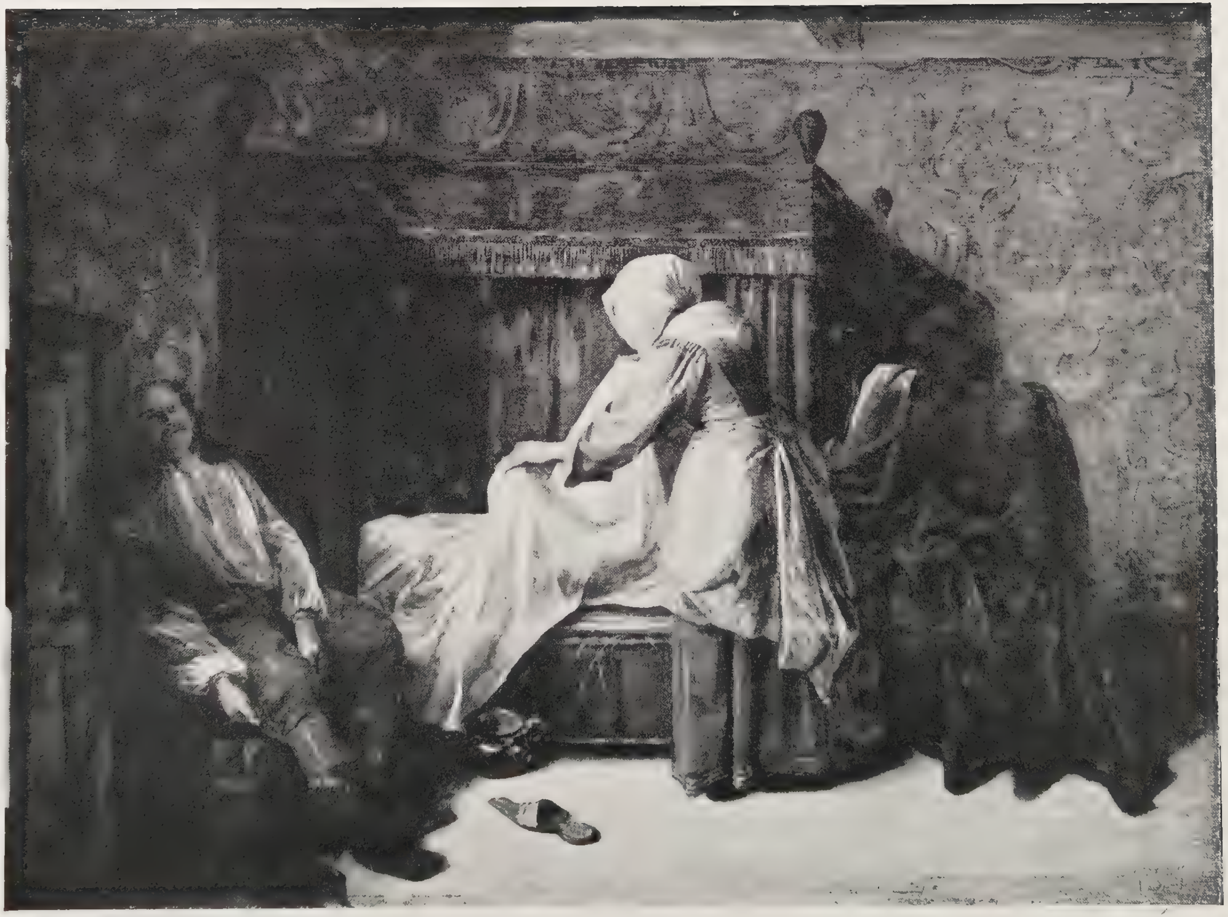
La garde



Berlin, R. Schmidt (verkauft) Holz, H. 68, B. 56

Die schlechte Nachricht

The bearer of ill-tidings Um 1653/55 La mauvaise nouvelle



Leningrad, Eremitage

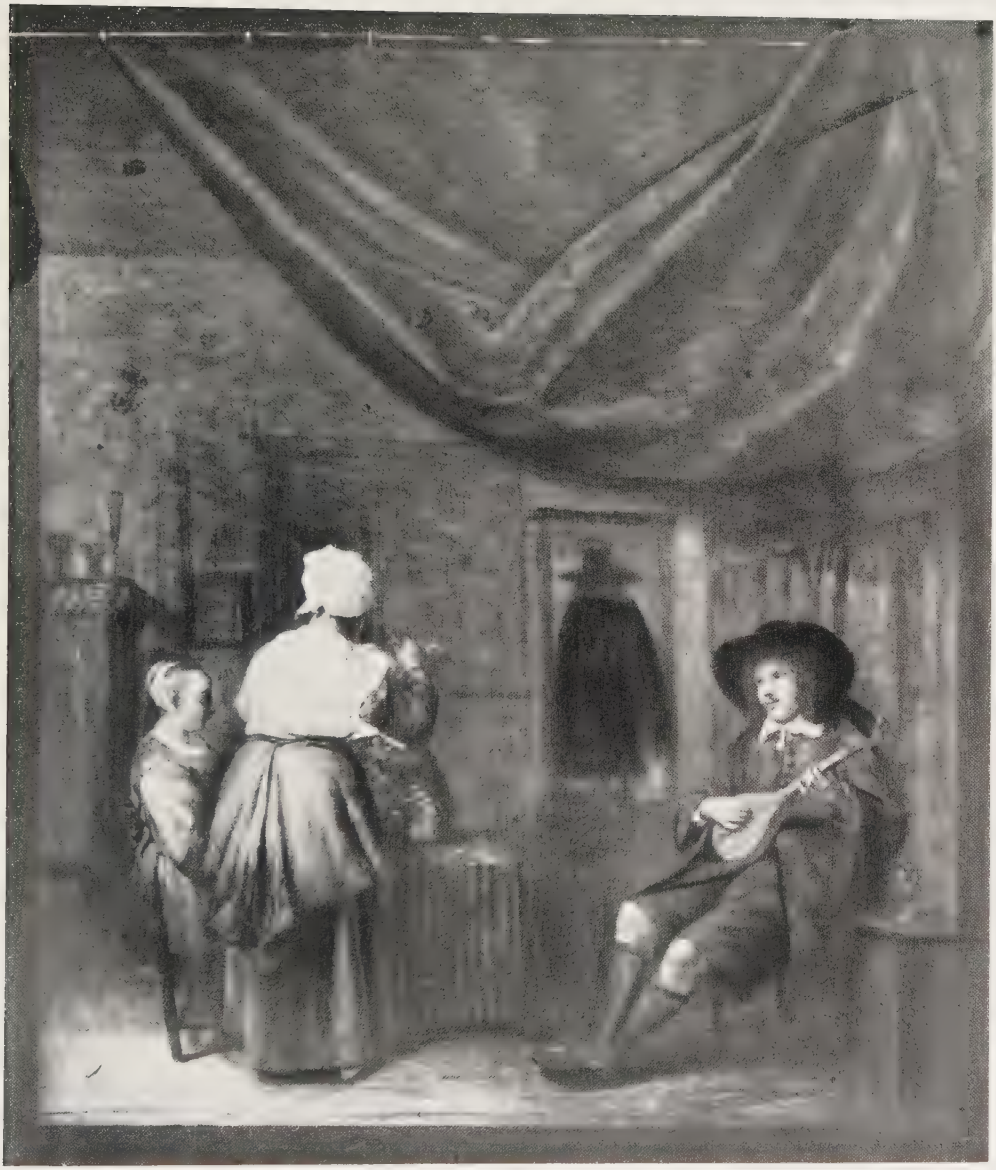
Holz, H. 40, B. 53

Offizier beim Ankleiden

Um 1653/55

An officer dressing

Le lever



Wien, Leon Lilienfeld

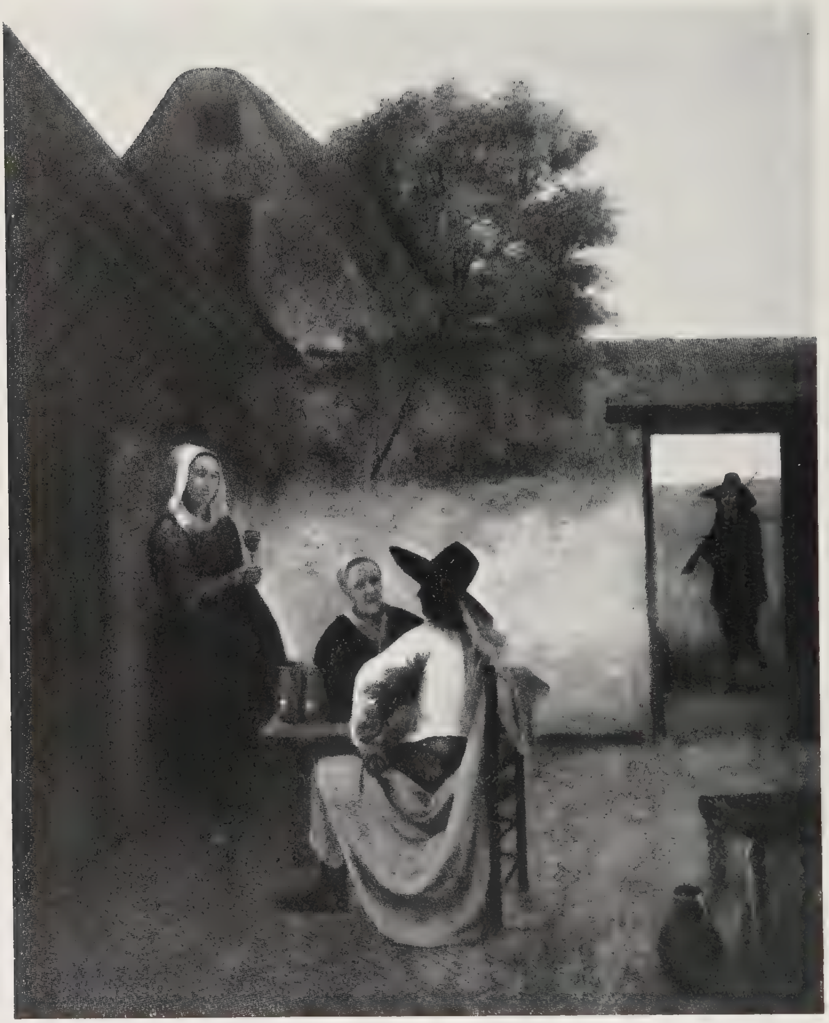
Leinwand, H. 65, B. 54

Musizierender Kavalier und zwei Frauen

The musician and two women

Um 1653/55

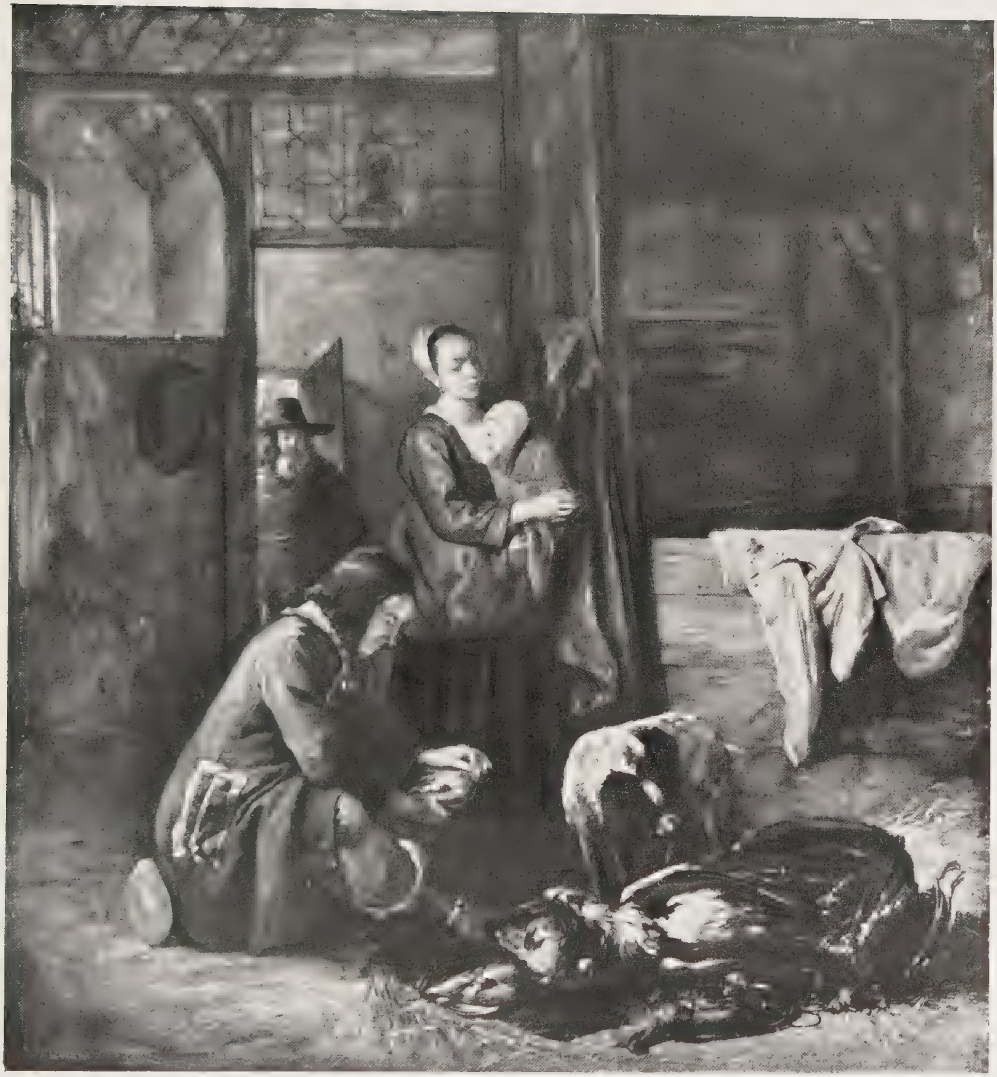
Le guitariste



Dortmund, Joseph Cremer (verkauft) Holz, H. 68, B. 56

Hofszene

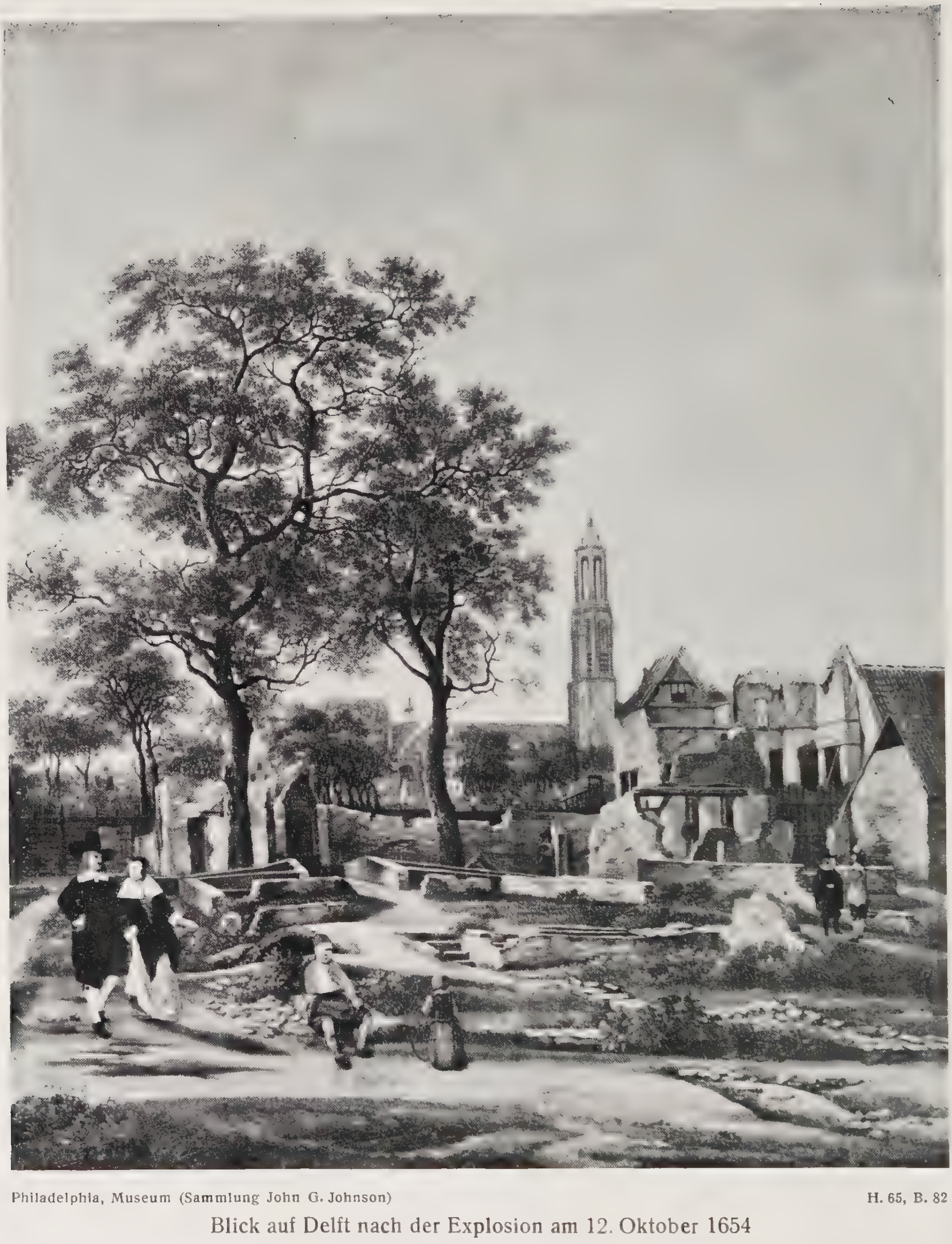
Scene in a courtyard Um 1653/55 Dans la cour d'une ferme



London, Nationalgallery Holz, H. 55, B. 49

Der Jäger und seine Beute

The huntsman with his booty Um 1653/55 Le retour de la chasse



Philadelphia, Museum (Sammlung John G. Johnson) H. 65, B. 82

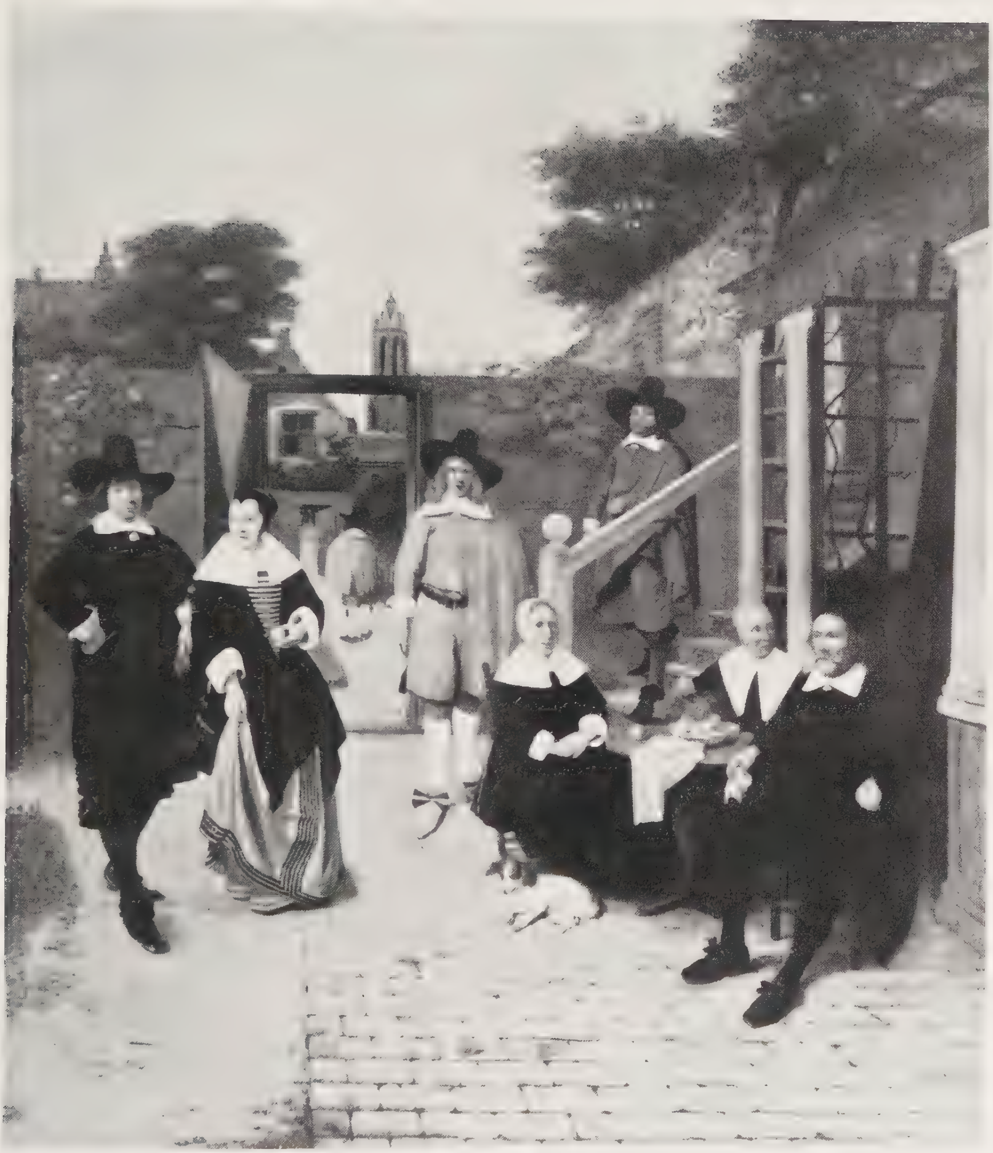
Blick auf Delft nach der Explosion am 12. Oktober 1654

View of Delft after the explosion of 1654

Vue de Delft après l'explosion

SECOND DELFT PERIOD

ABOUT 1655—1662



Wien, Akademie der Künste

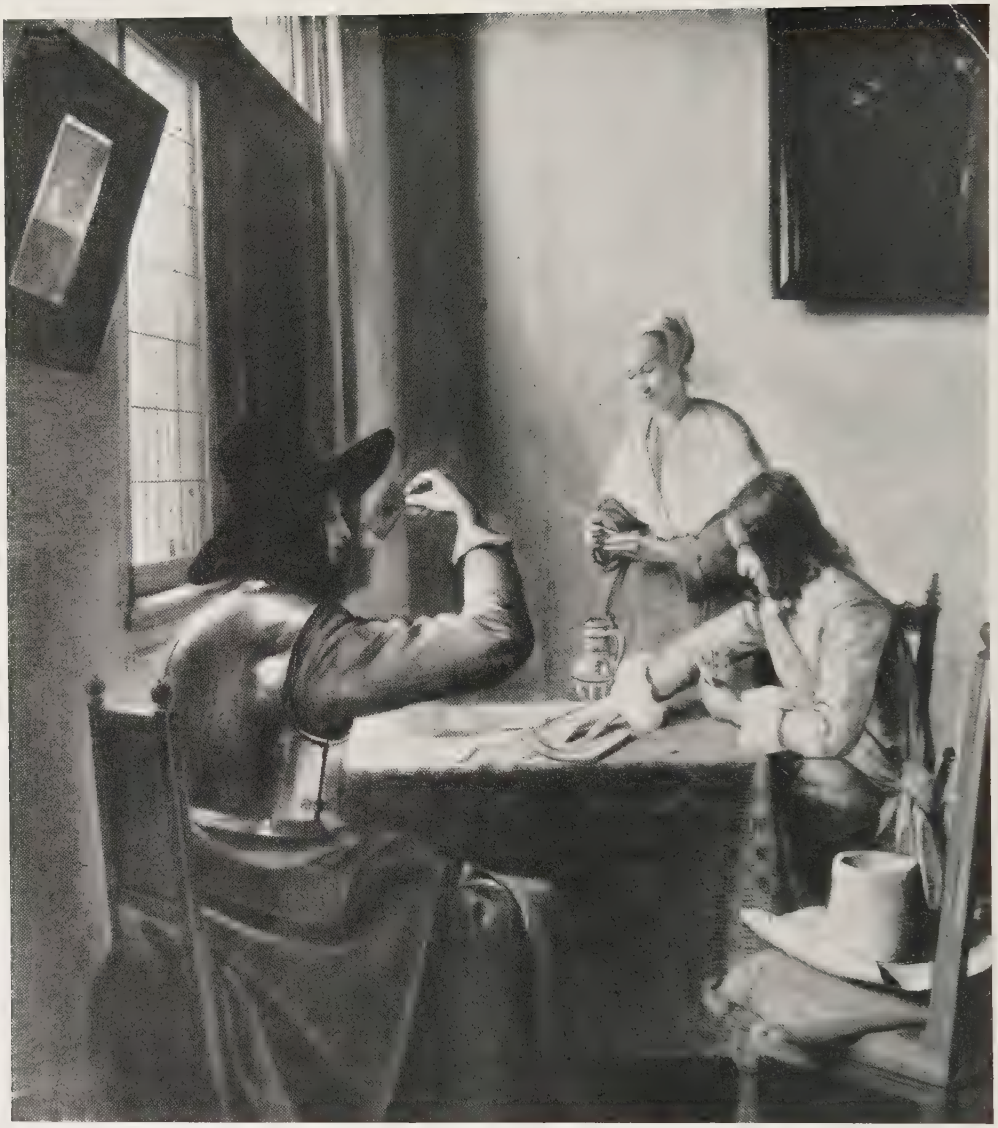
Leinwand, H. 114, B. 97

Familie im Hofraum ihres Hauses

Um 1655

Family in the courtyard
of a house

Famille dans la cour
d'une maison



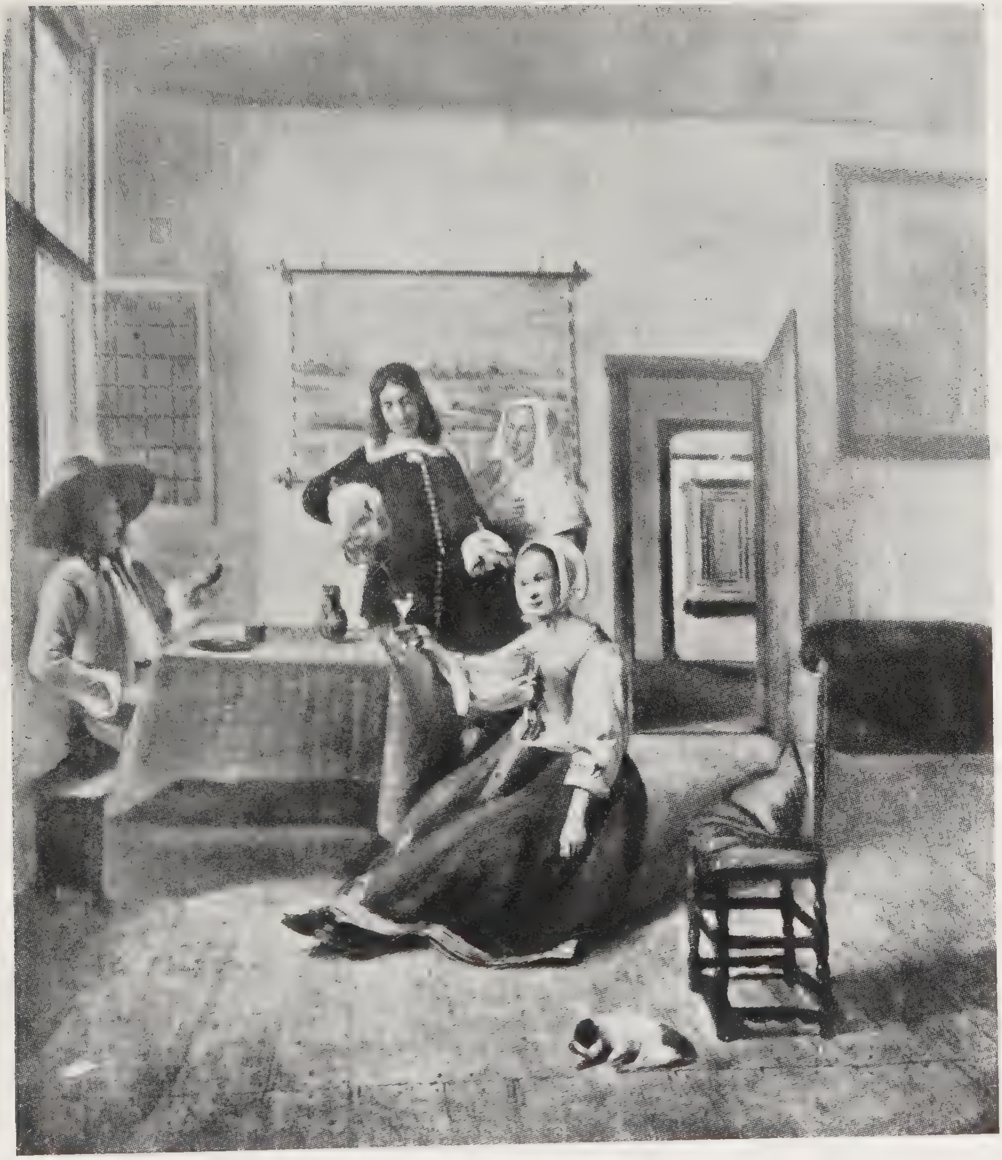
Paris, Alfred Pereire

Holz, H. 50, B. 45

Kartenspieler
Um 1655

Card-players

Les joueurs de cartes



Paris, Baron Edouard de Rothschild

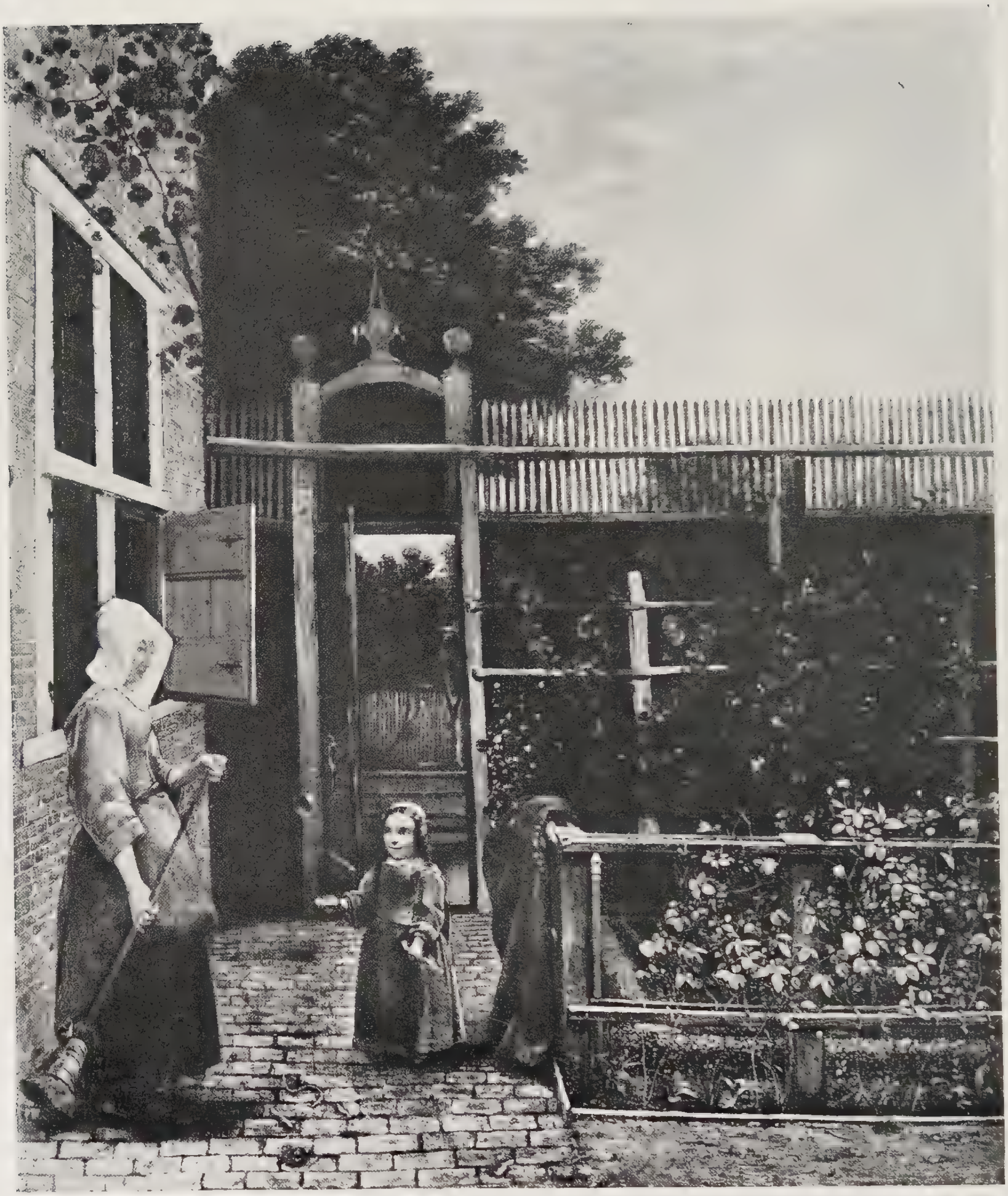
Leinwand, H. 66, B. 58

Mädchen und zwei Kavaliere beim Wein

Um 1655/56

Girl and two cavaliers at their wine

La buveuse



London, H. A. Wernher

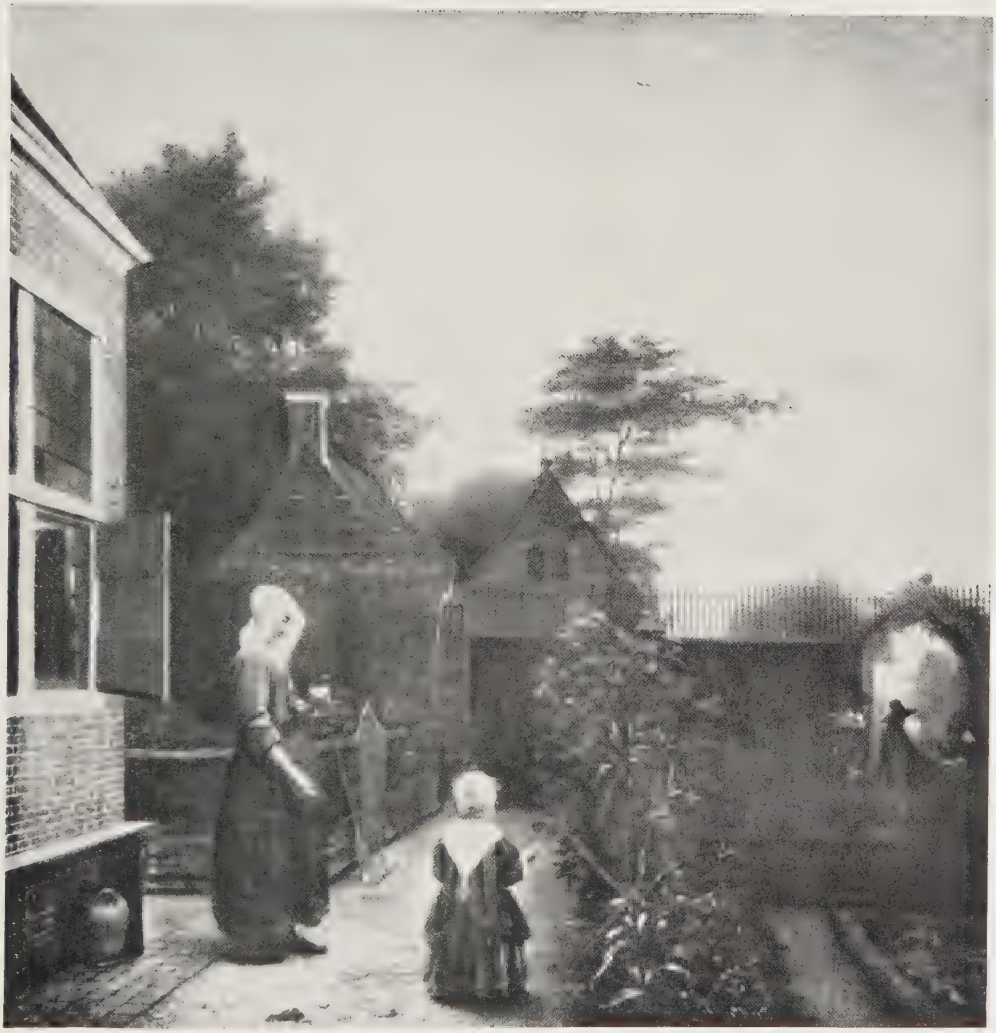
Holz, H. 59, B. 52

Die Seifenblasen

The soap-bubbles

Um 1656

Les bulles de savon



Paris, Baron Edmond de Rothschild

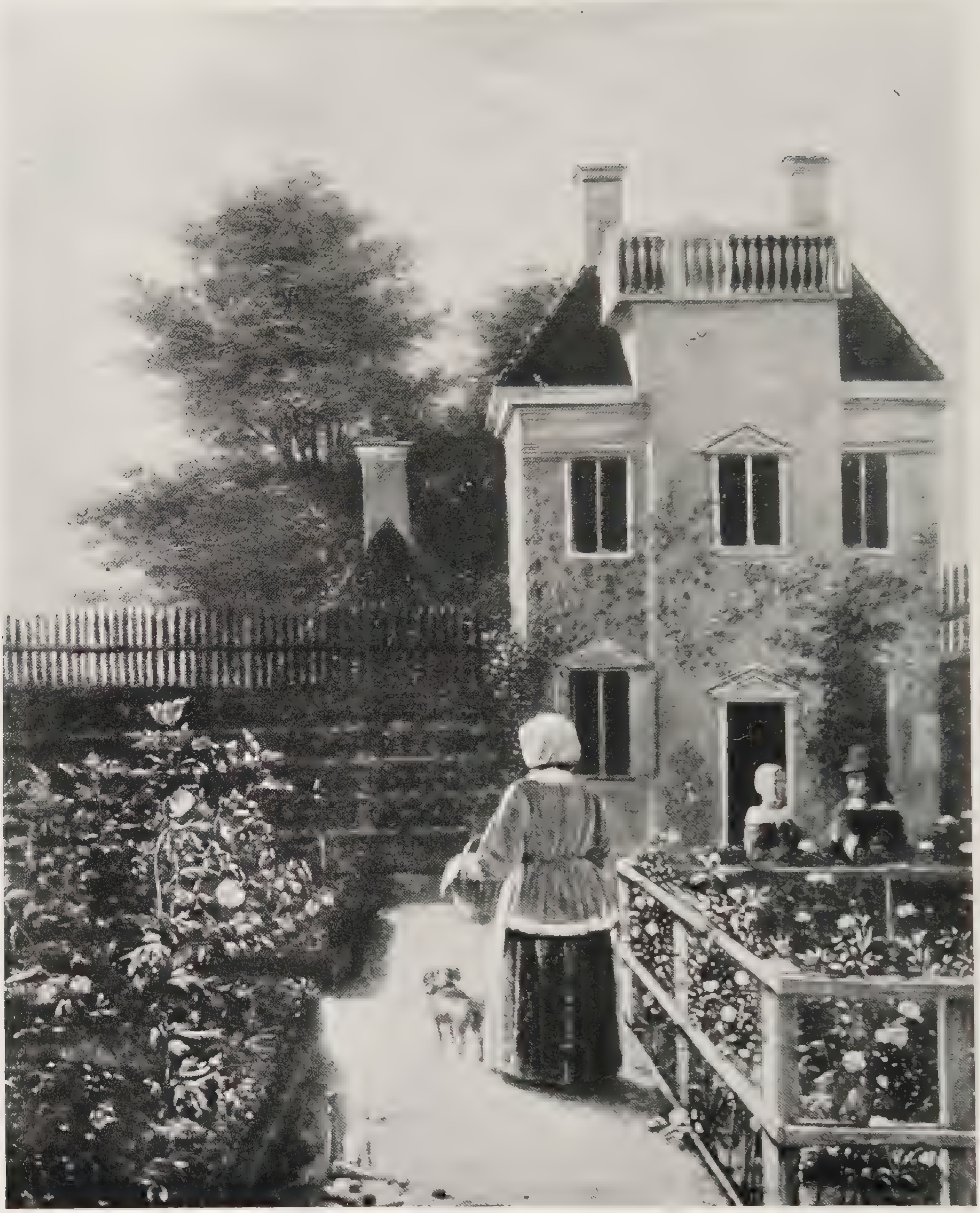
Leinwand, H. 62,5, B. 57,5

Das Gärtchen

The little garden

Um 1656

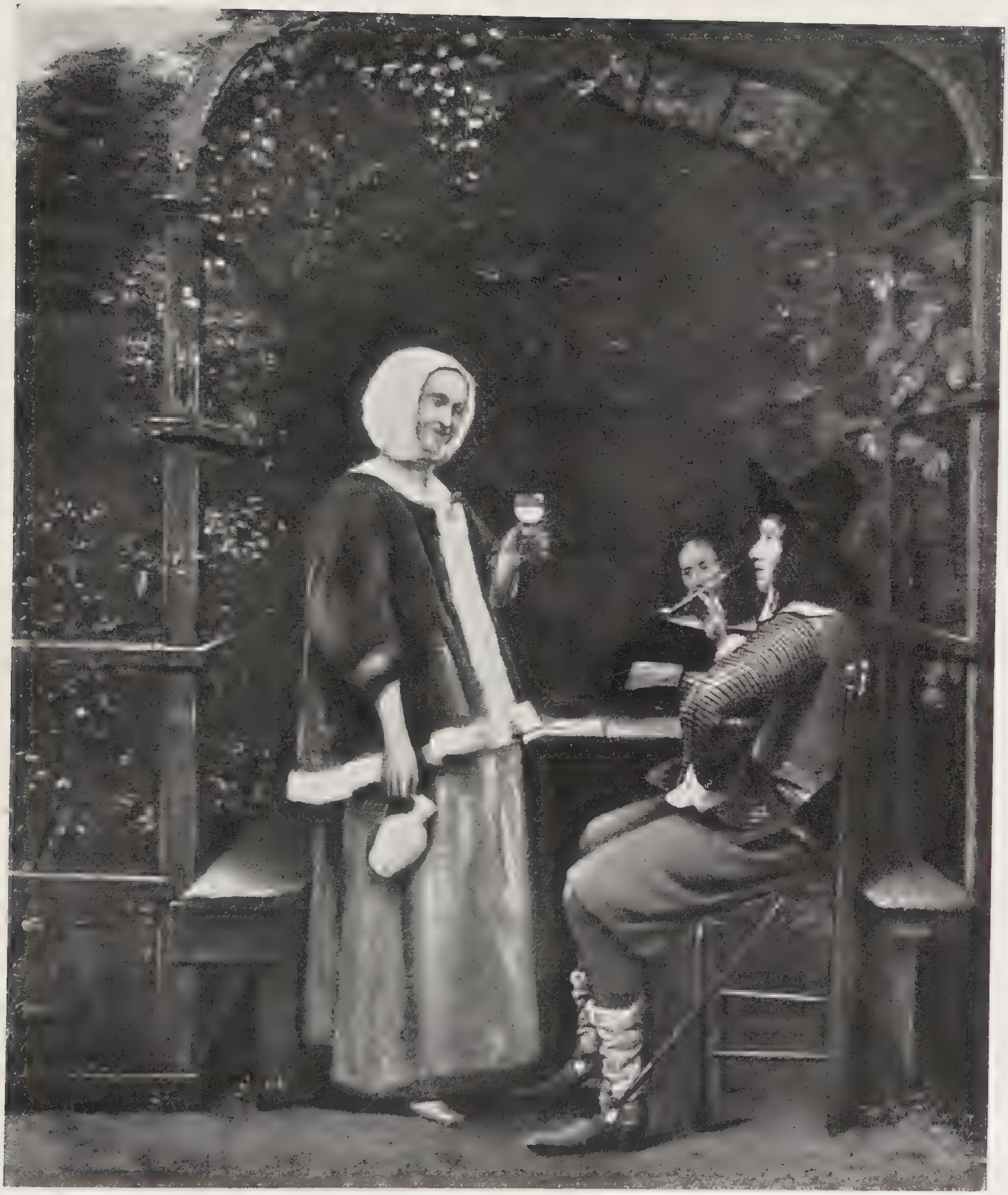
Le jardinet



New York, Michael Friedsam — Holz, H. 51,2, B. 41,2

Der blühende Garten

The flower garden — Um 1656 — Le jardin fleuri



Uccle, M. van Gelder

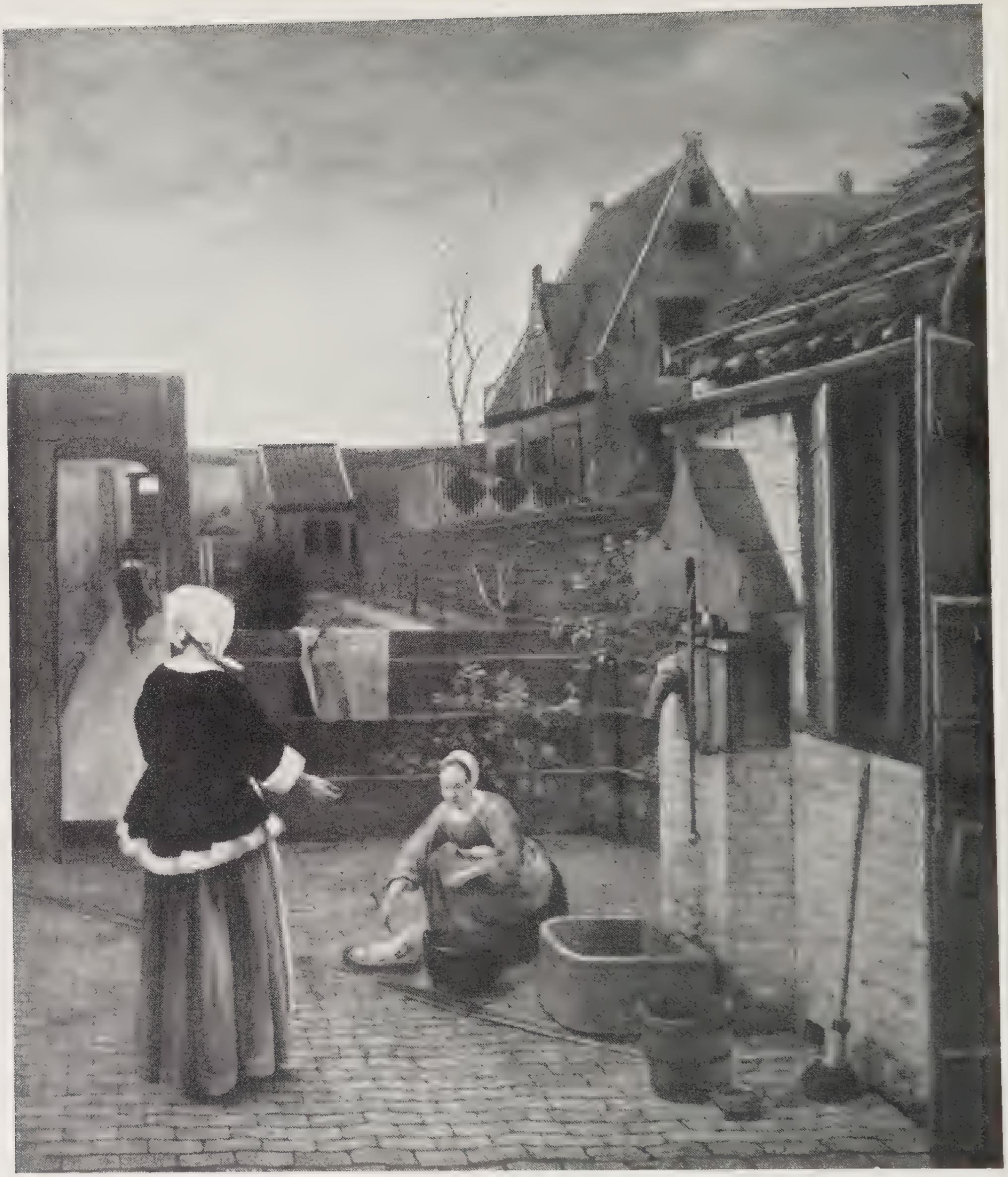
Holz

Offizier und Wirtin

Officer and hostess

Um 1656

L'officier et l'hôtesse



London, National Gallery

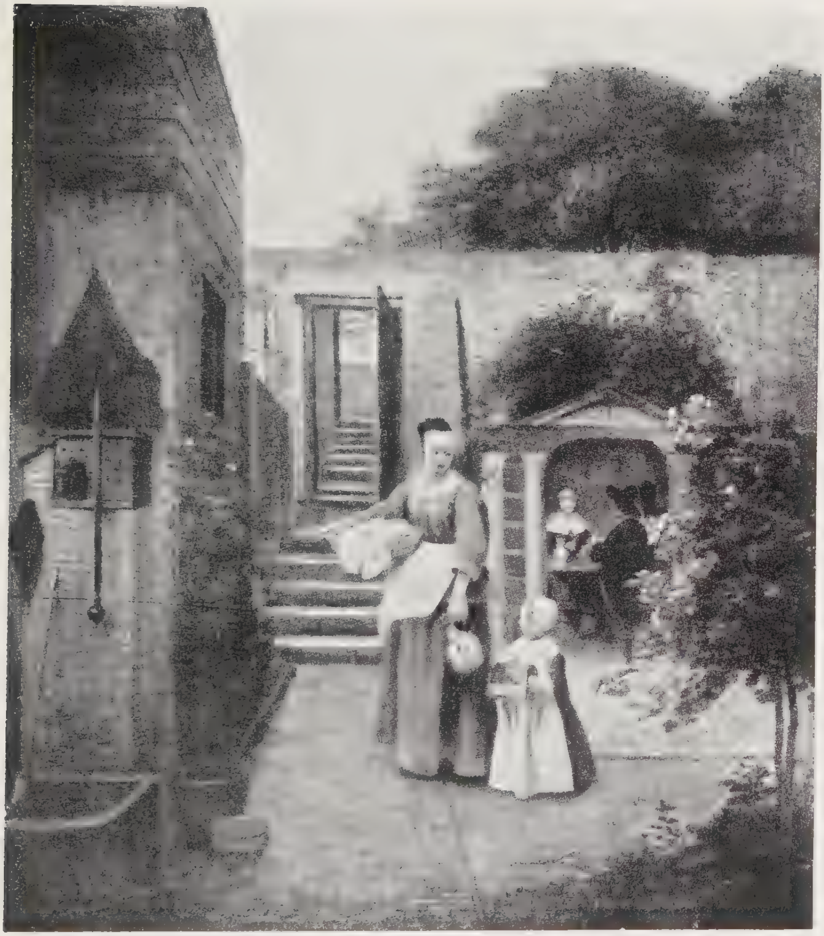
Holz, H. 74, B. 63

Hof mit Magd, die Fische reinigt

A courtyard with a servant cleaning fish

Wohl 1655

Le poisson



Philadelphia, Joseph E. Widener

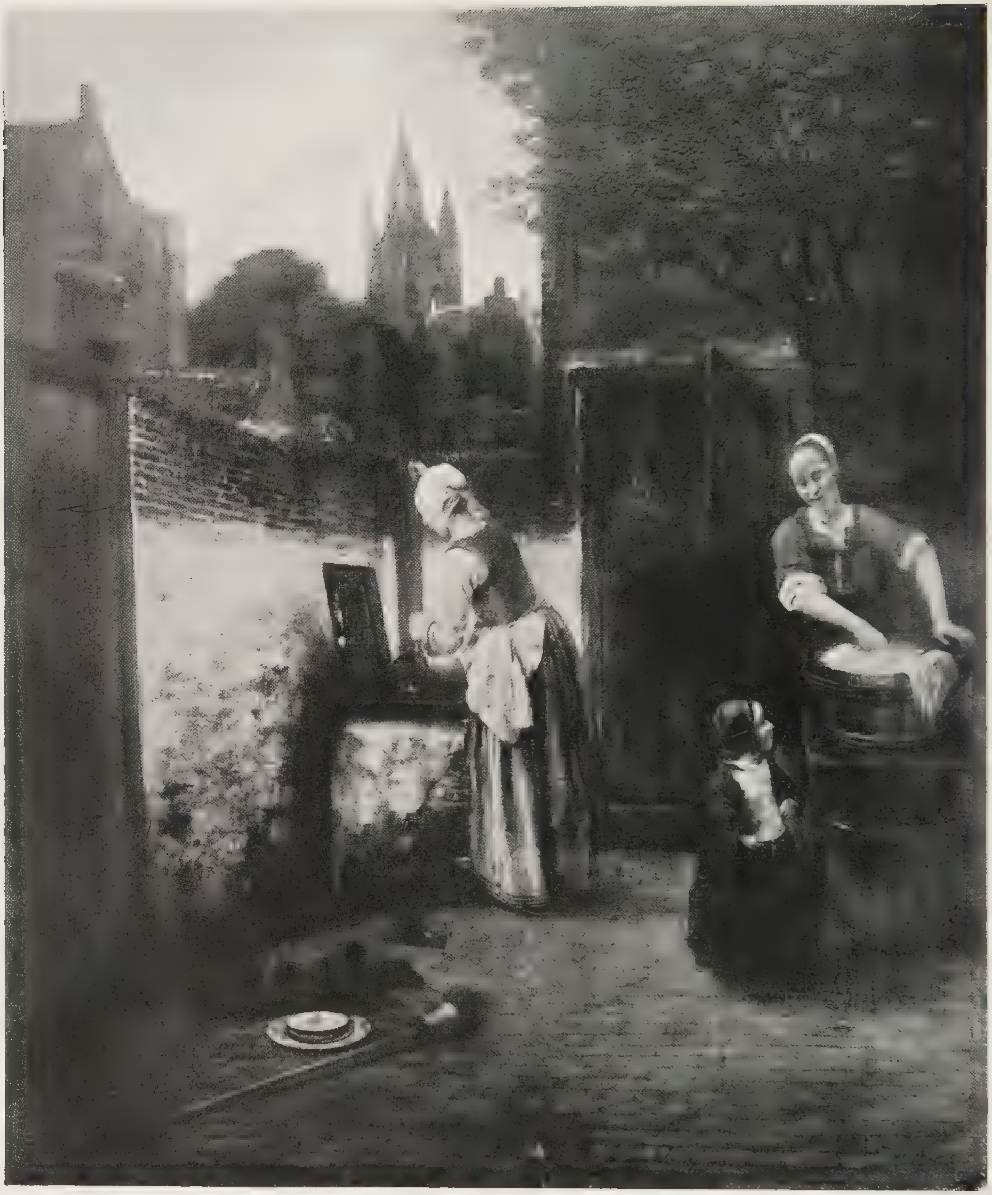
Leinwand, H. 73, B. 65

Frau mit Kind im Hof

Um 1656

Woman and child
in a courtyard

Femme et enfant
dans la cour



New York, J. Pierpont Morgan

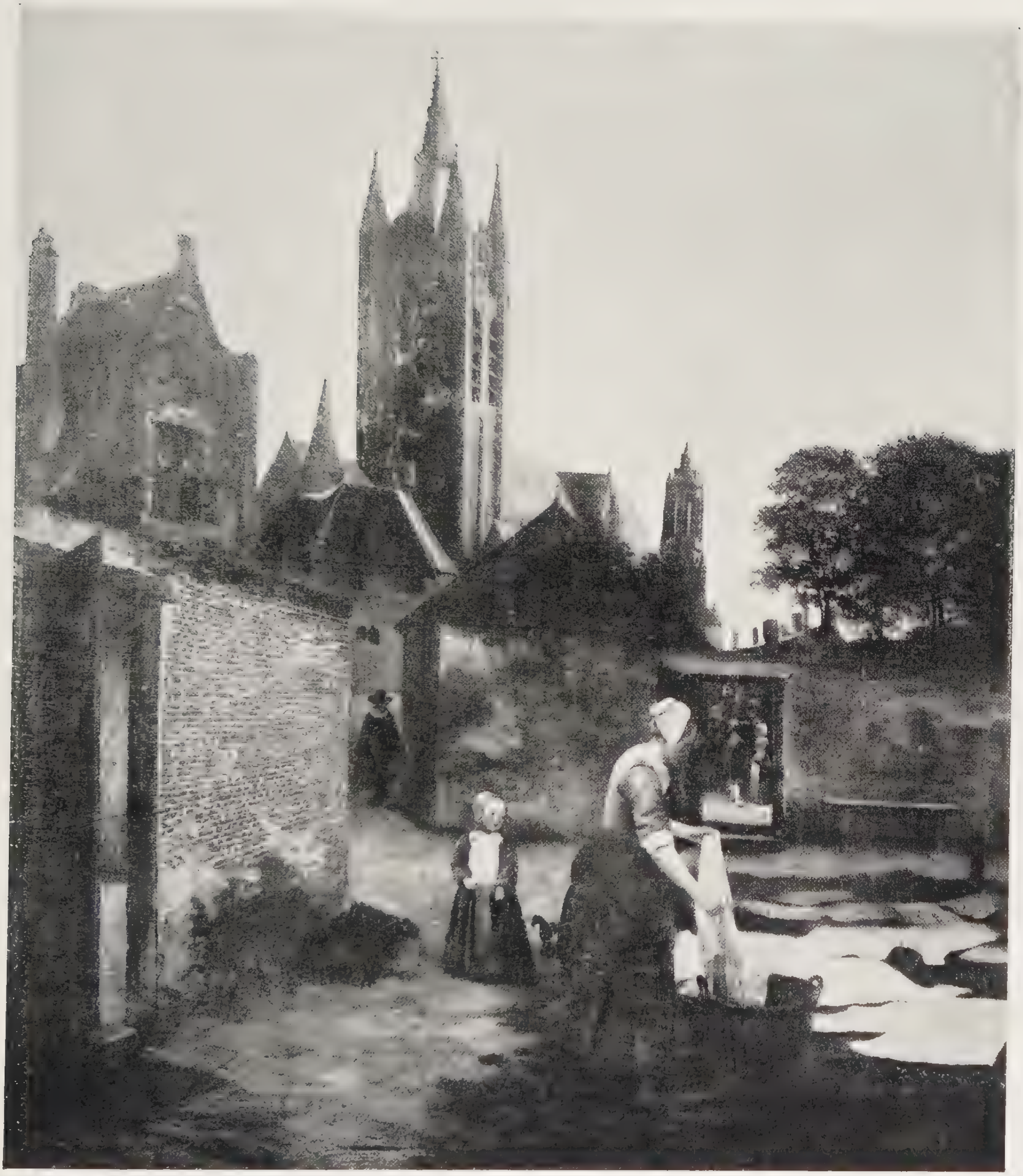
Holz, H. 65, B. 57

Die Wäscherin

Woman at the wash-tub

1656

Le puits



Paris, Baron Edmond de Rothschild

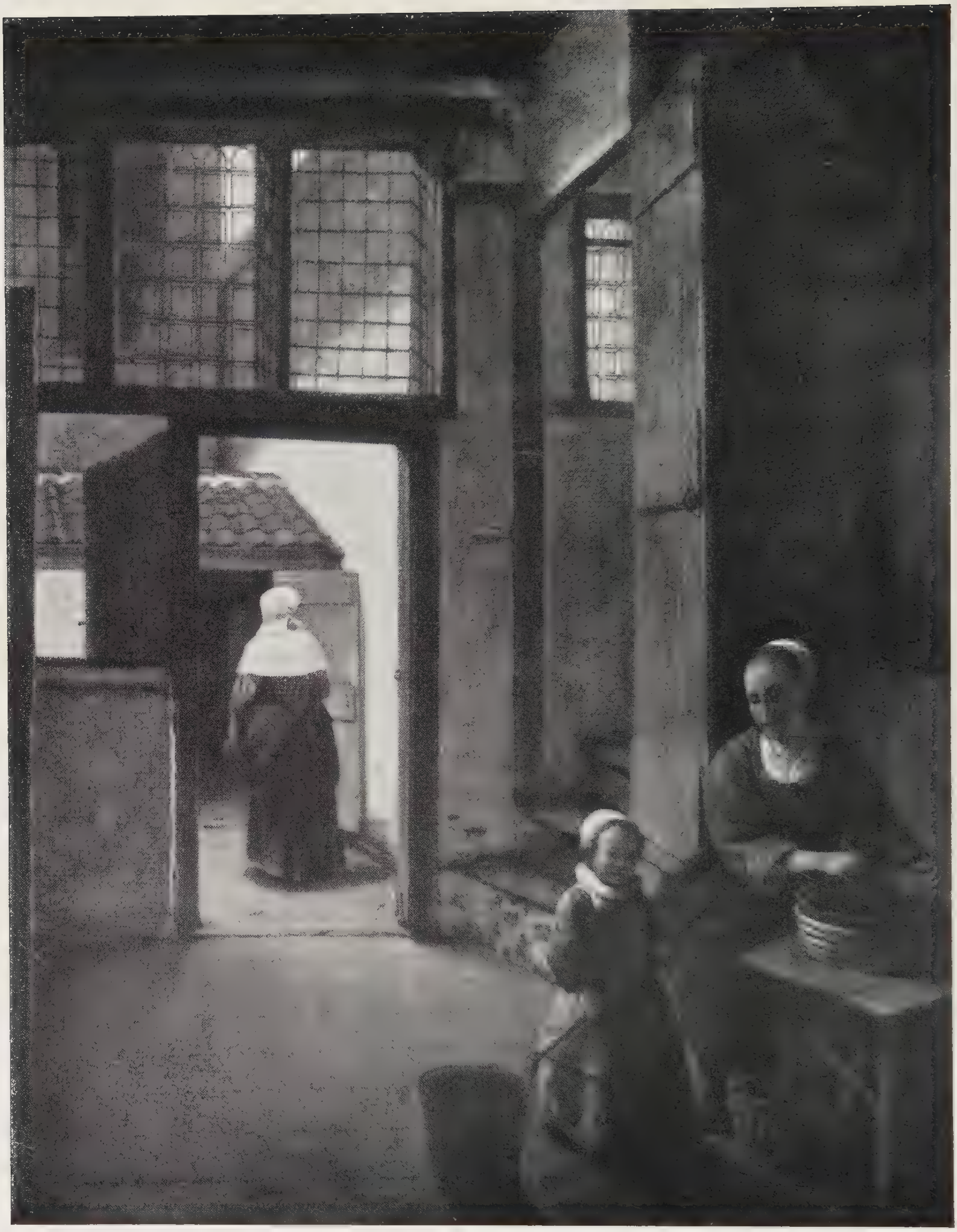
Leinwand, H. 72,5, B. 61,2

Die Bleiche

The bleaching-ground

Um 1656

La blanchisseuse



Paris, Louvre

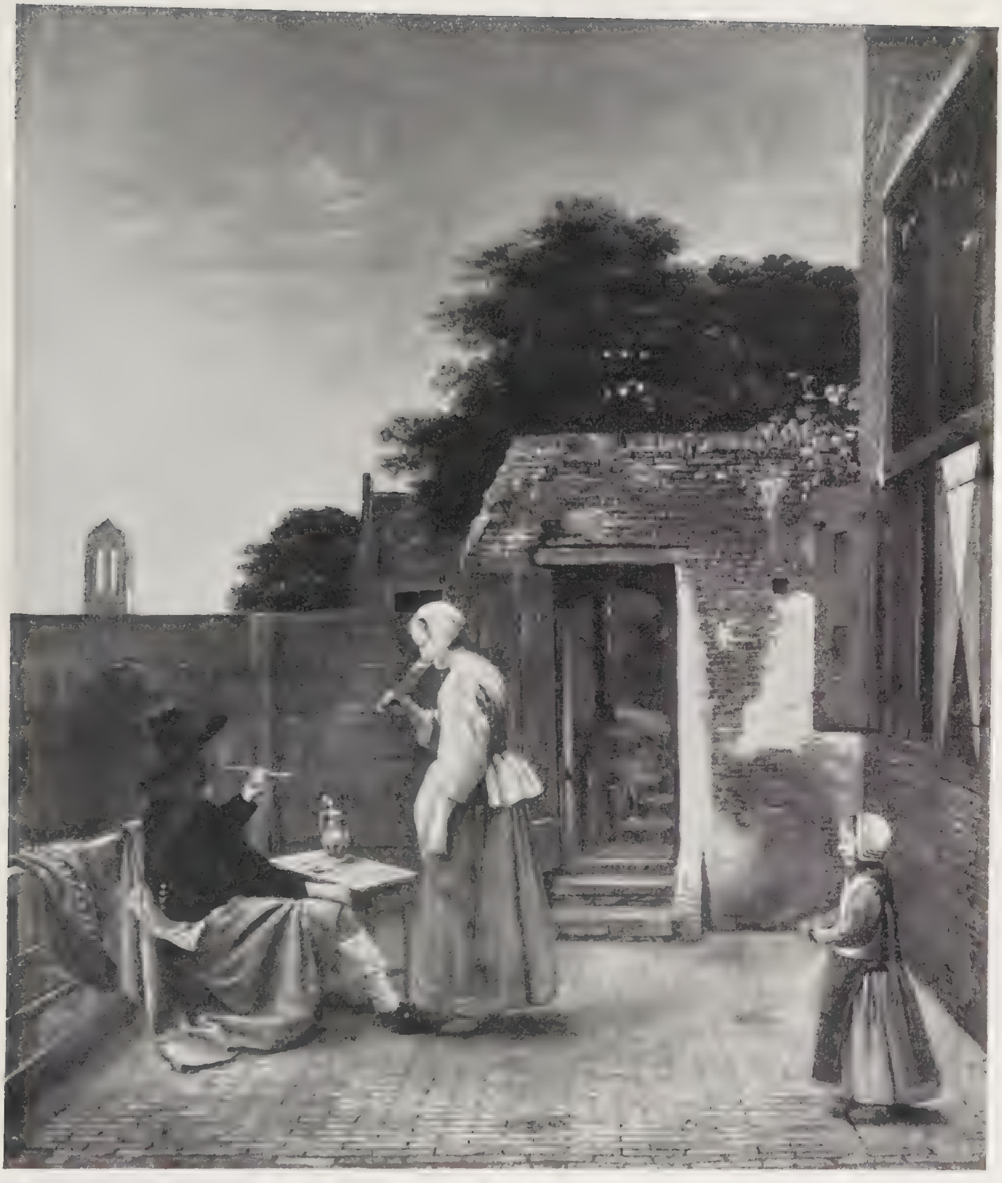
Holz, H. 60, B. 47

Mutter und Kind in der Küche

Woman with a child in a kitchen

Um 1656

La cuisine



London, Earl of Crawford and Balcarres

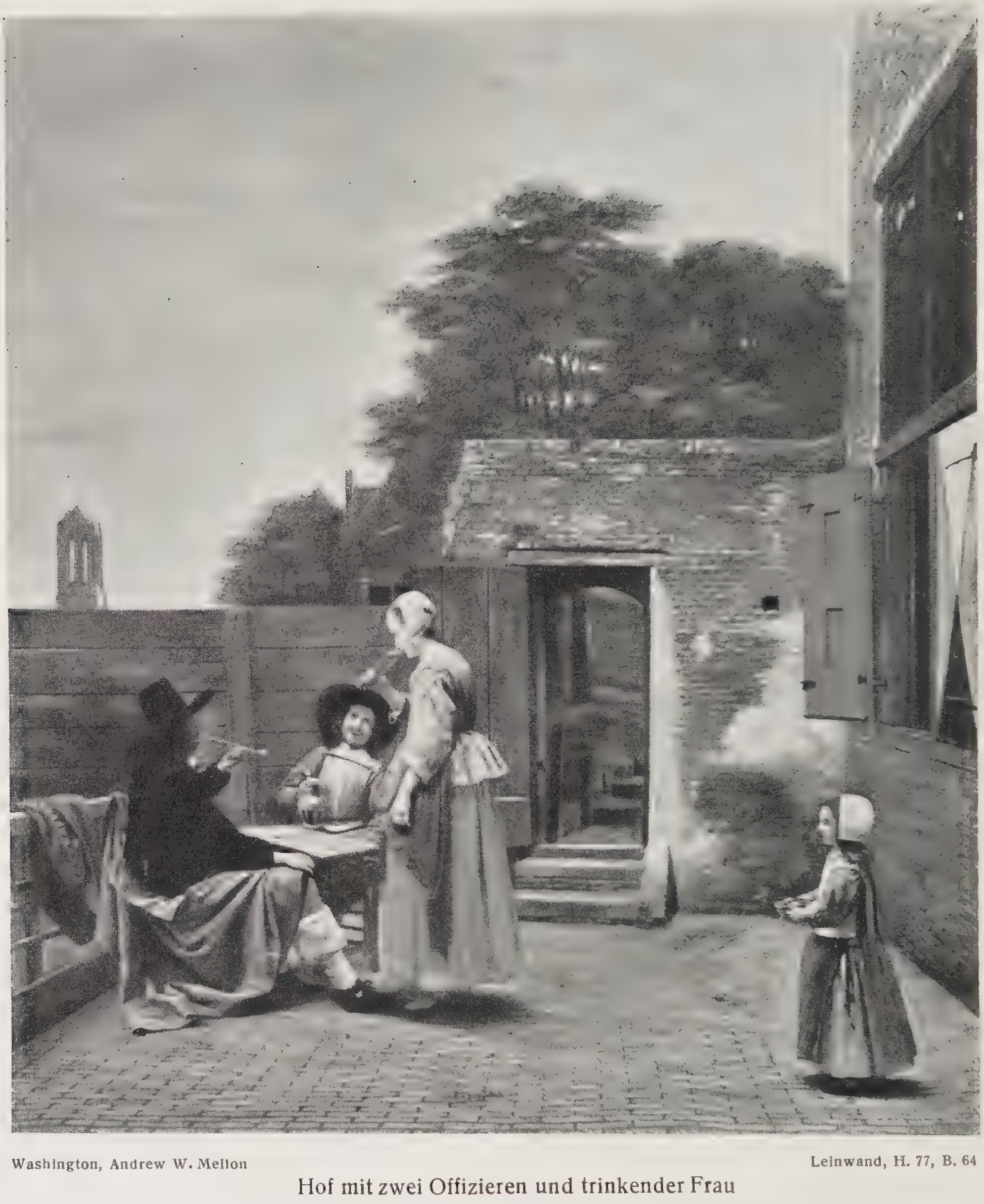
Leinwand, H. 78, B. 65

Hof mit Raucher und trinkender Frau

Courtyard with a man smoking
and a woman drinking

Um 1656

Cour d'auberge



Washington, Andrew W. Mellon

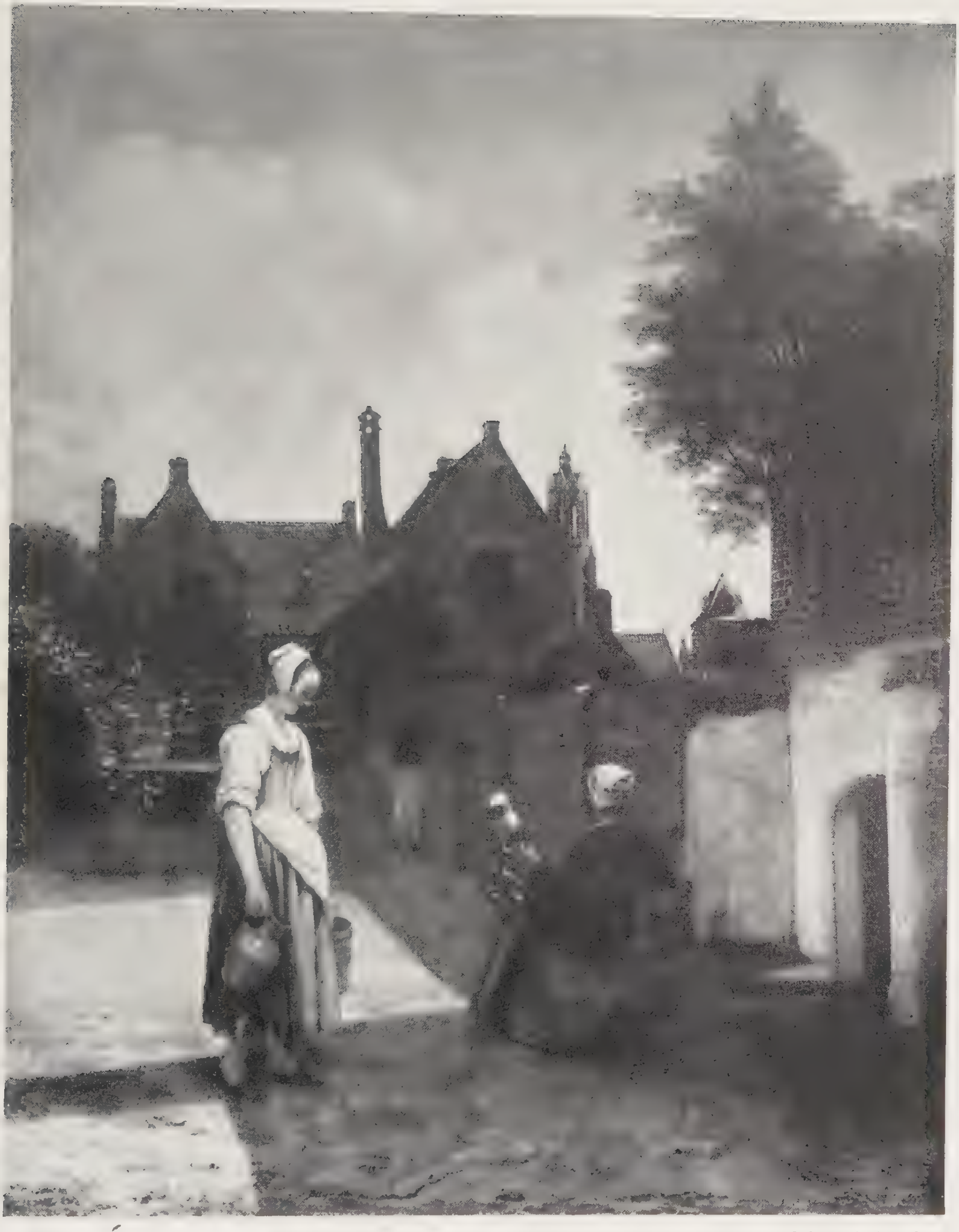
Leinwand, H. 77, B. 64

Hof mit zwei Offizieren und trinkender Frau

Courtyard with two officers
and a woman drinking

Um 1656

Cour d'auberge



London, Buckingham Palace

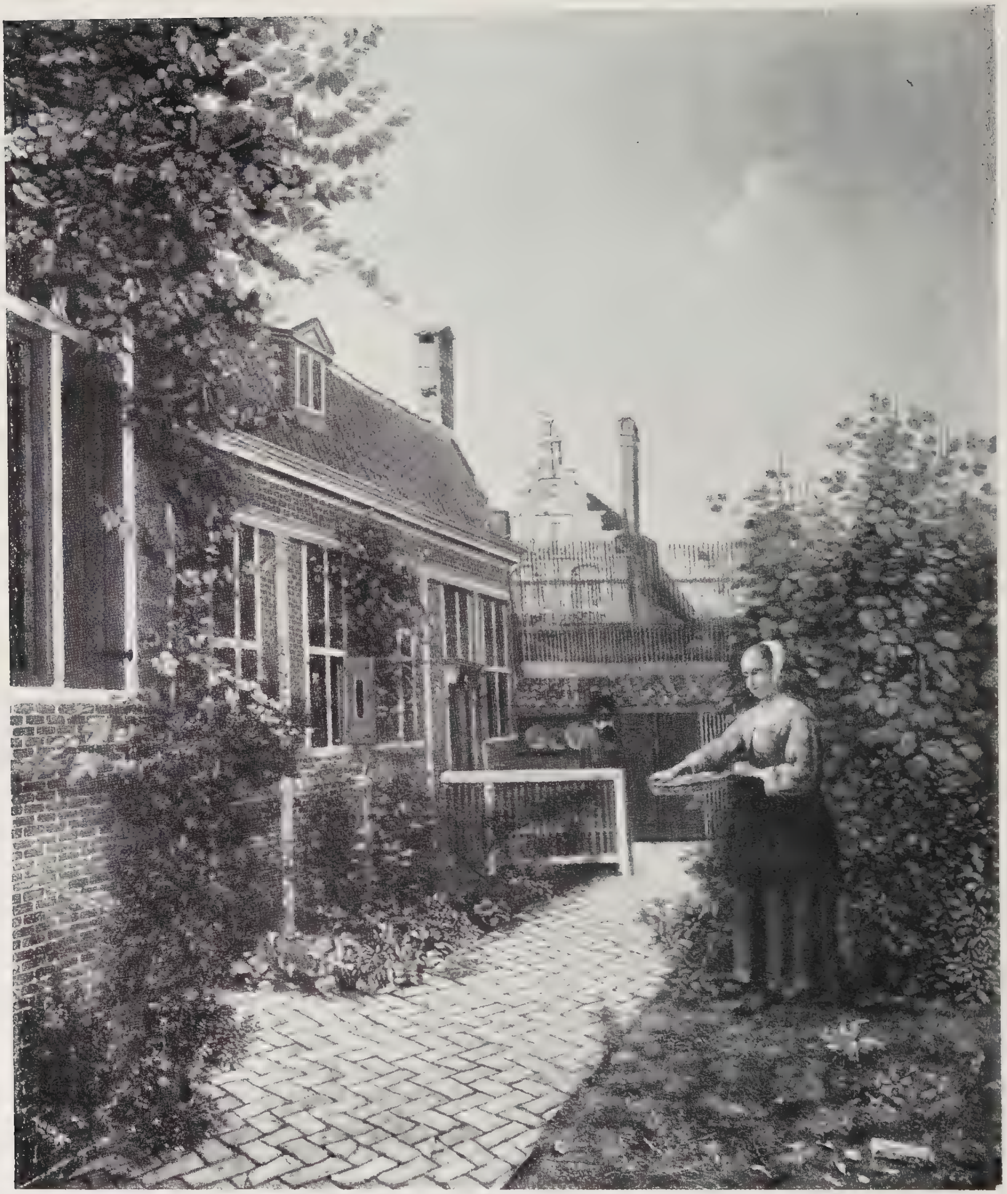
Leinwand, H. 64, B. 53

Spinnerin im Hof

Woman spinning in a courtyard

Um 1656

La fileuse dans la cour



London, Lord Melchett

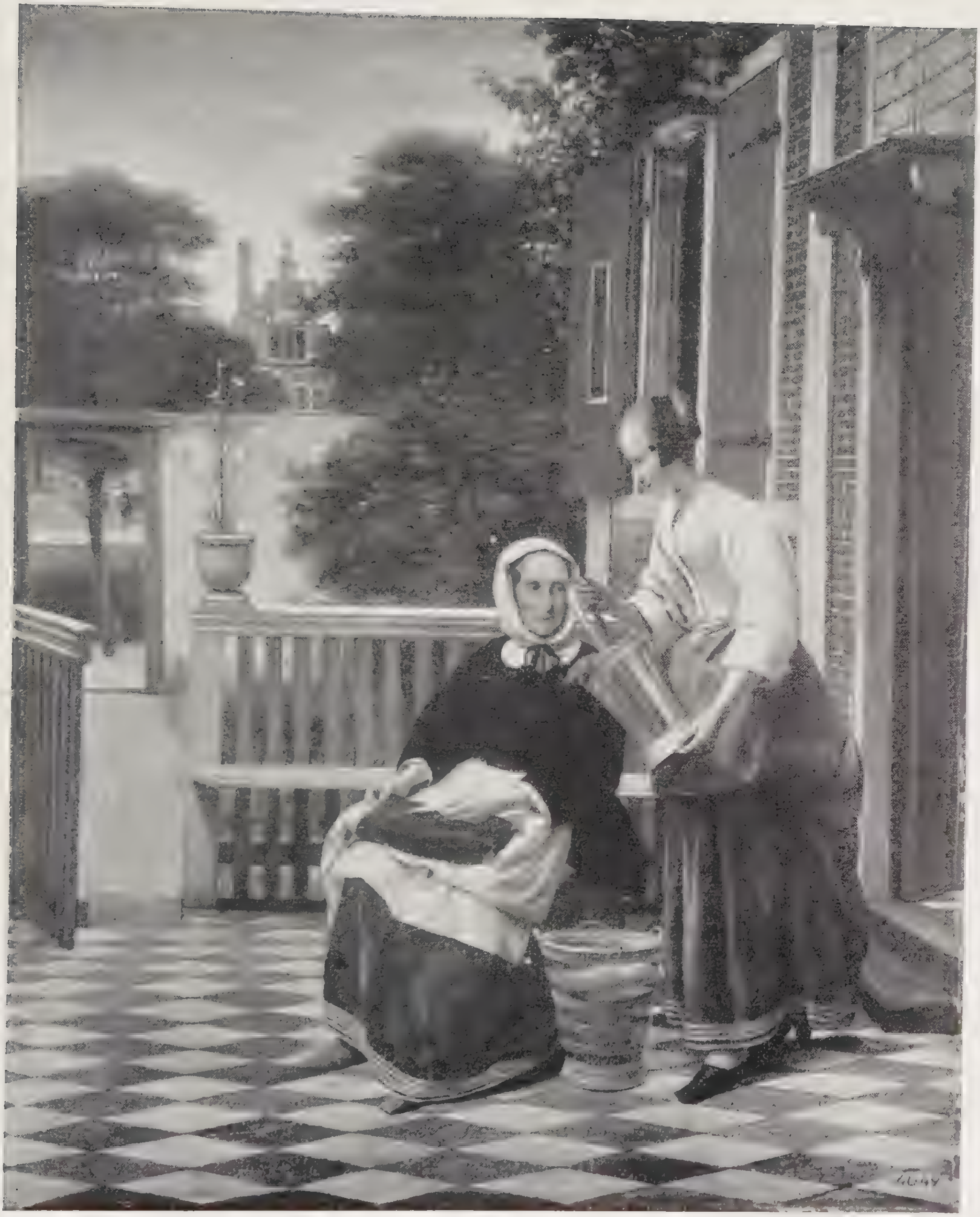
Leinwand, H. 70, B. 59

Mädchen mit Korb im Garten

Girl with a basket in a garden

1651 (1657?

Le retour du verger



Leningrad, Eremitage

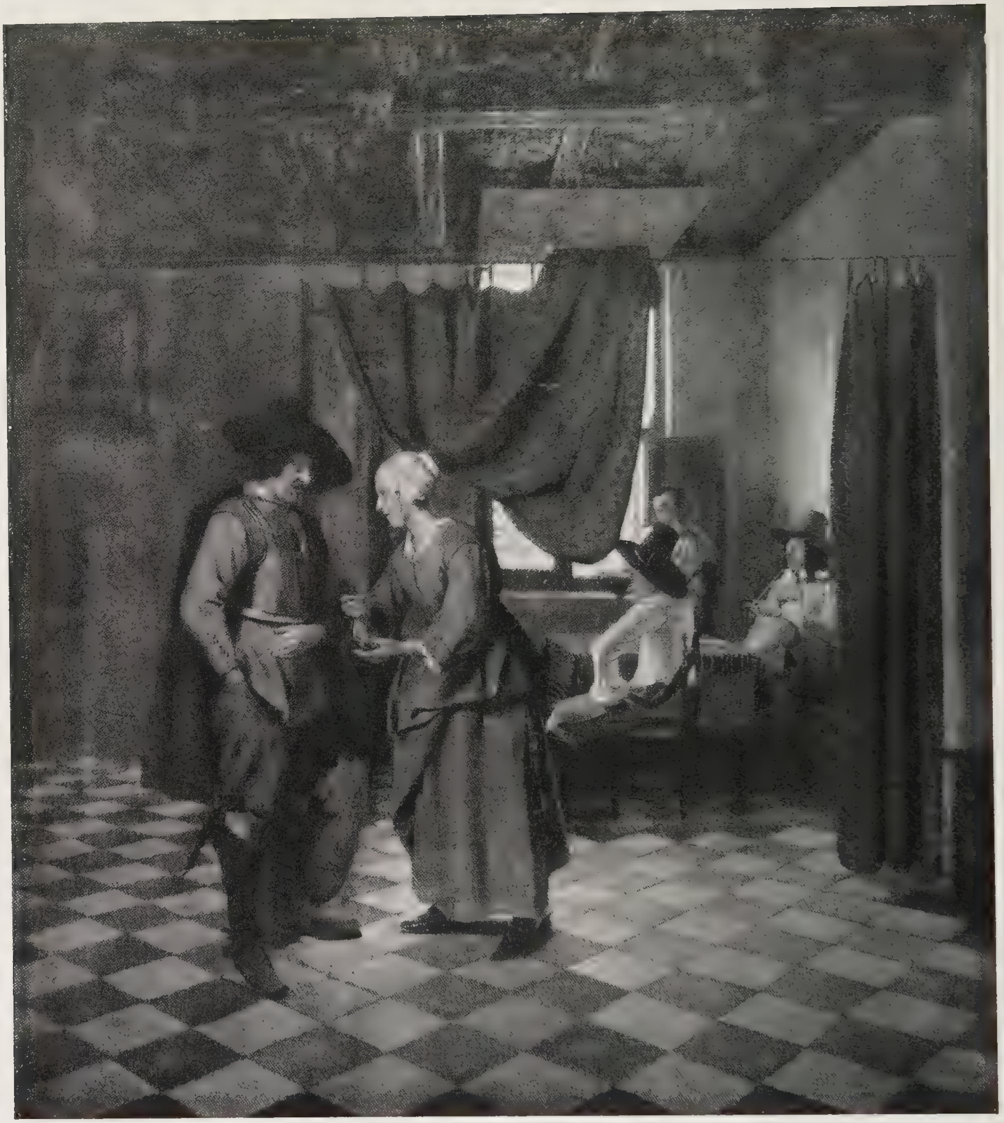
Leinwand, H. 53, B. 42

Dame und Dienstmagd vor der Haustür

Lady and her cook

Um 1657

Le retour du marché



London, Marquess of Bute

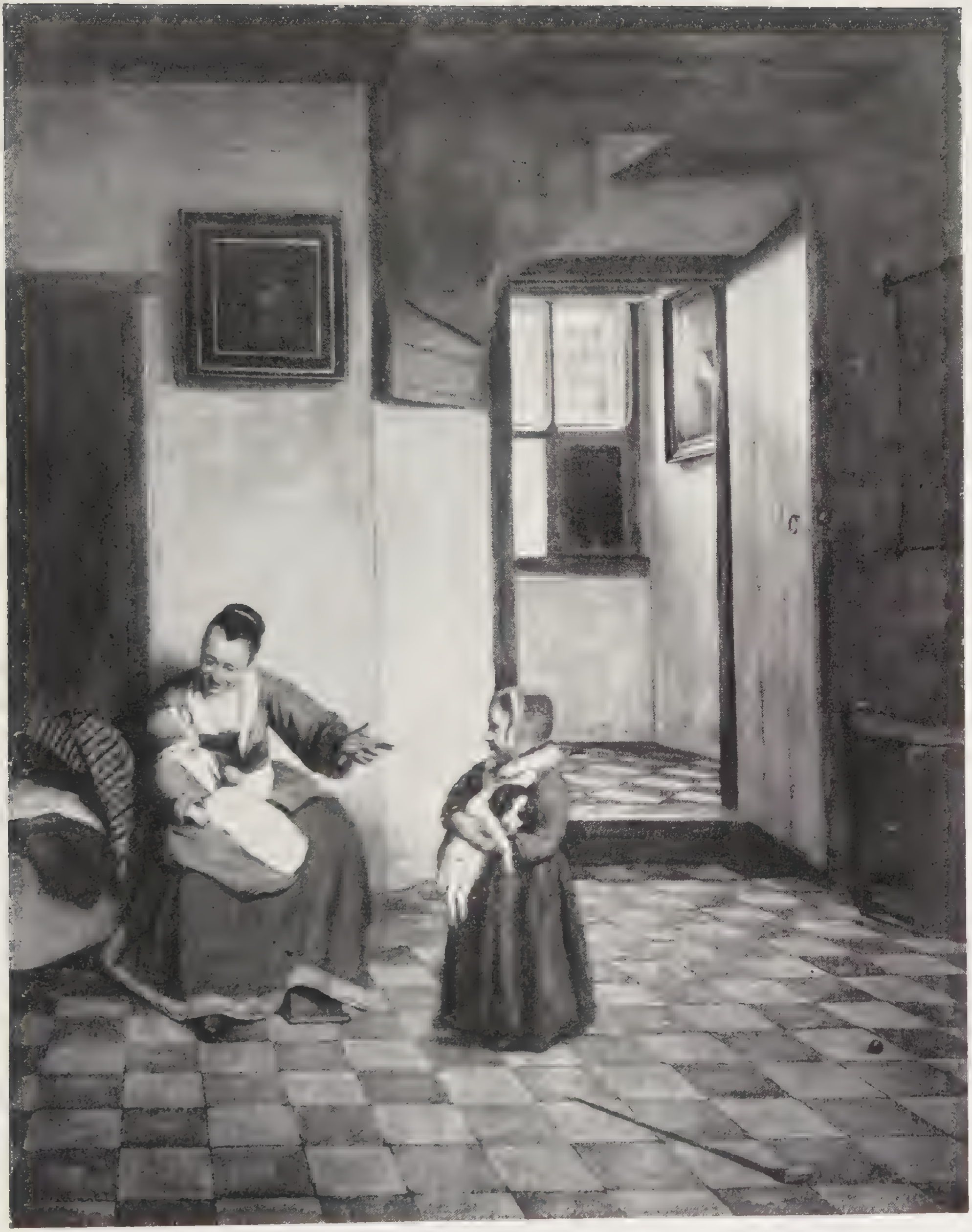
Leinwand, H. 70, B. 63

Die Bezahlung

Paying the hostess

1658

Le payement de l'écot



Hartekamp (Holland), Frau von Pannwitz

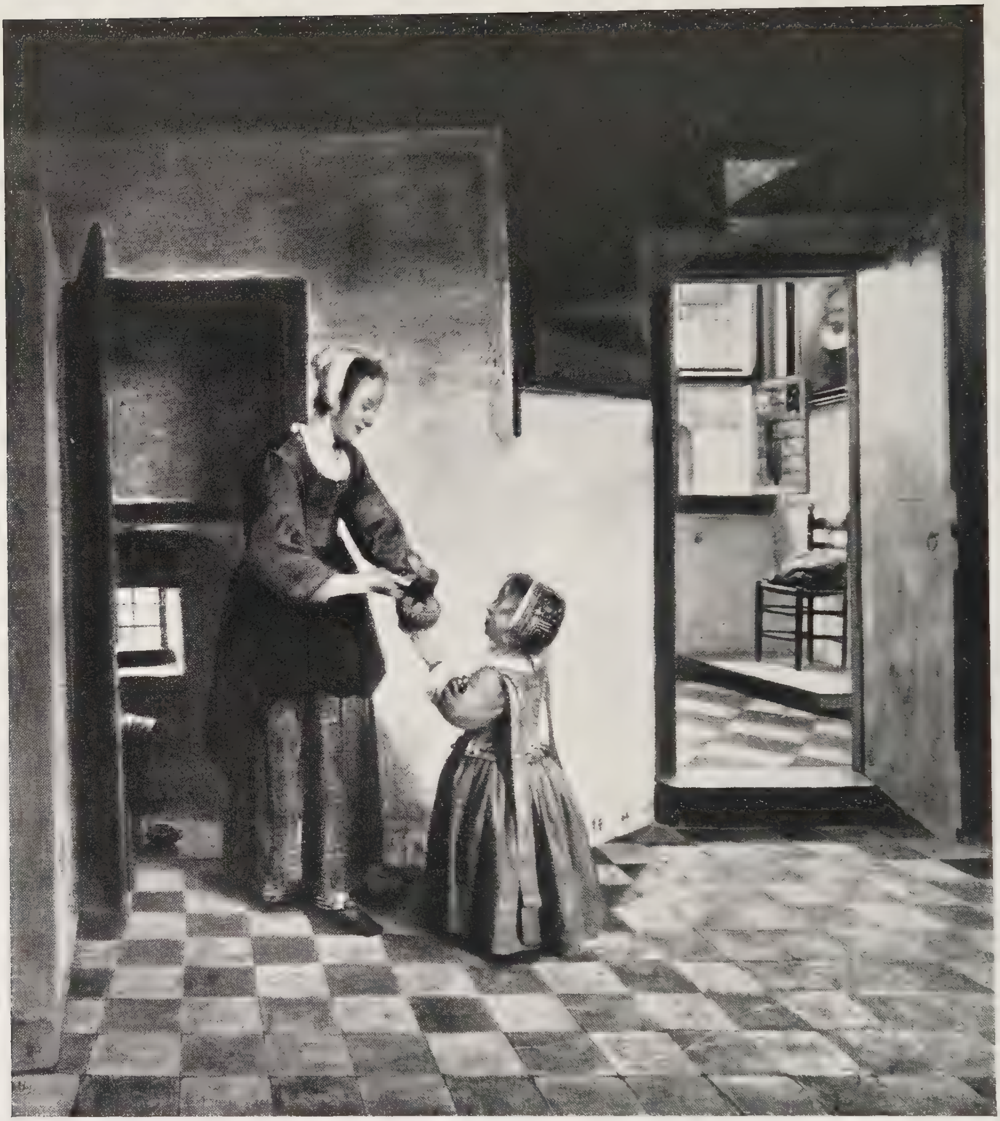
Holz, H. 60, B. 47

Die kleine Spielgefährtin

1658

Woman with a baby in her lap
and a little girl

Le petit chien



Amsterdam, Rijksmuseum

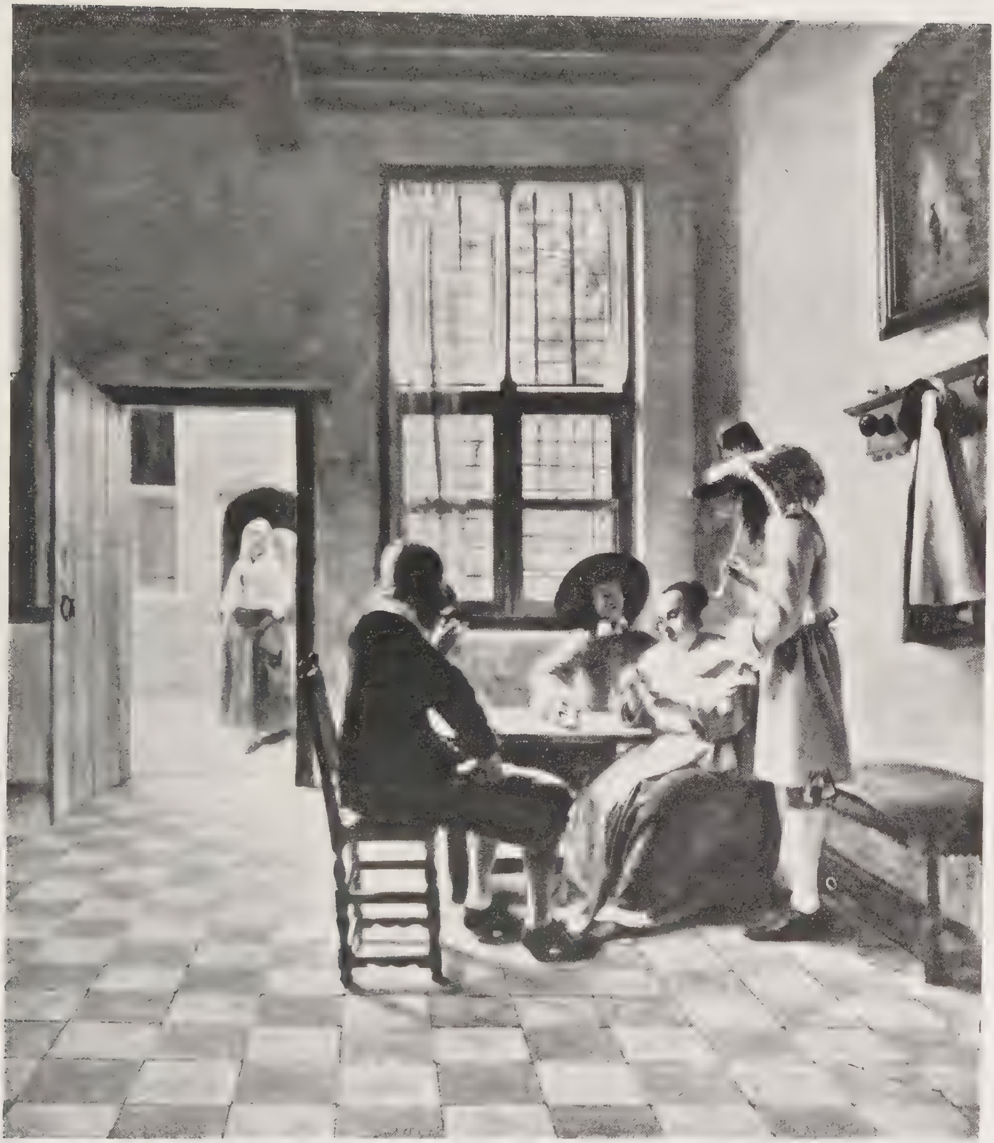
Leinwand. H. 67. B. 65

Junge Frau und Kind an der Kellertür

Um 1658

A young woman at the cellar-door with a child

Le cellier



London, Buckingham Palace

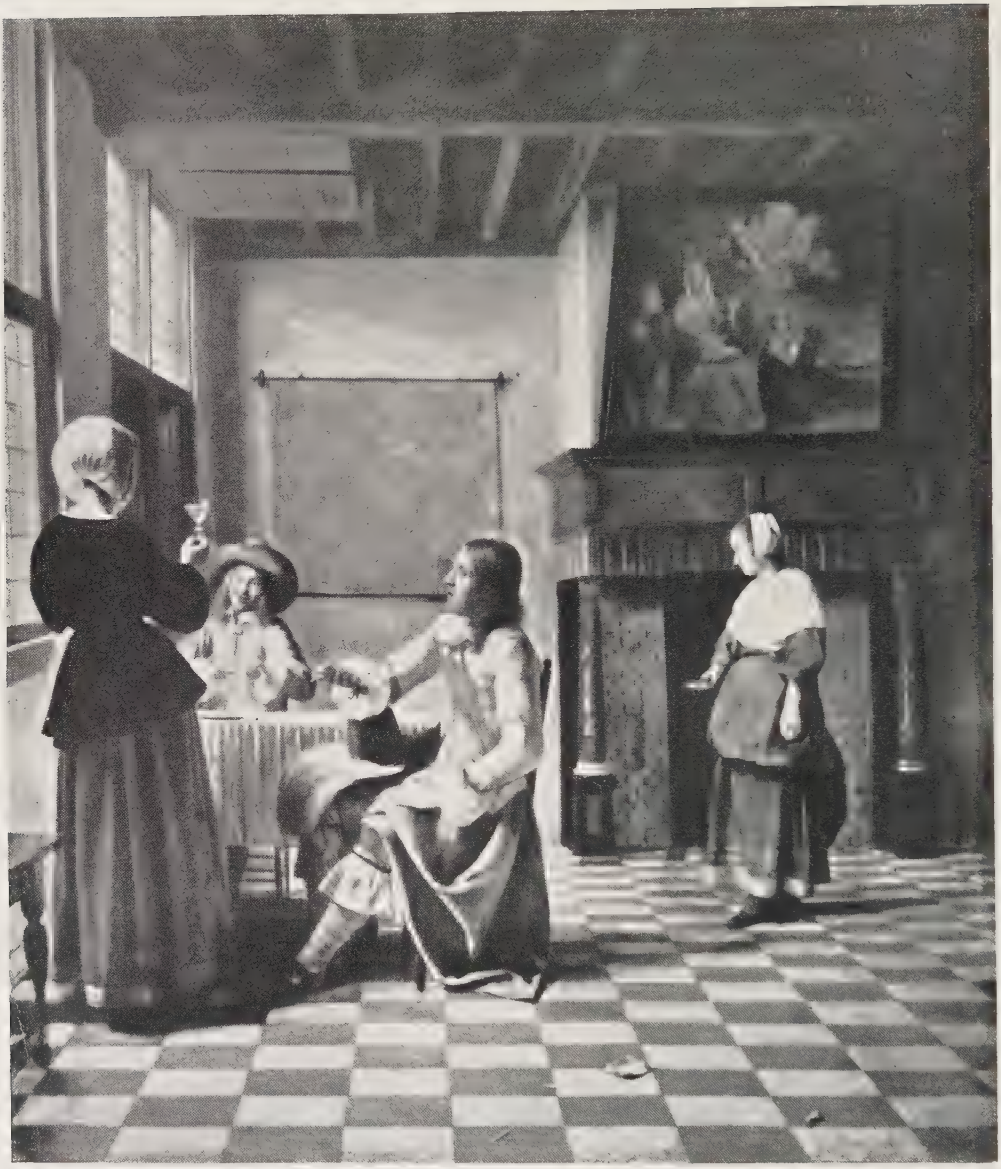
Leinwand, H. 75, B. 64

Die Kartenspieler

The card-players

1658

La partie de cartes



London, National Gallery

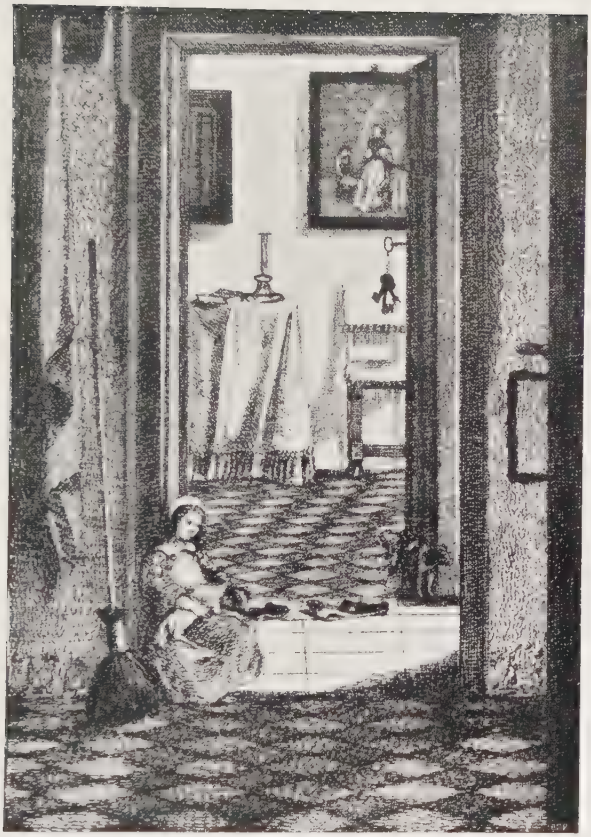
Leinwand, H. 75, B. 63

Mädchen mit zwei Kavalieren

Girl with two cavaliers

Um 1658

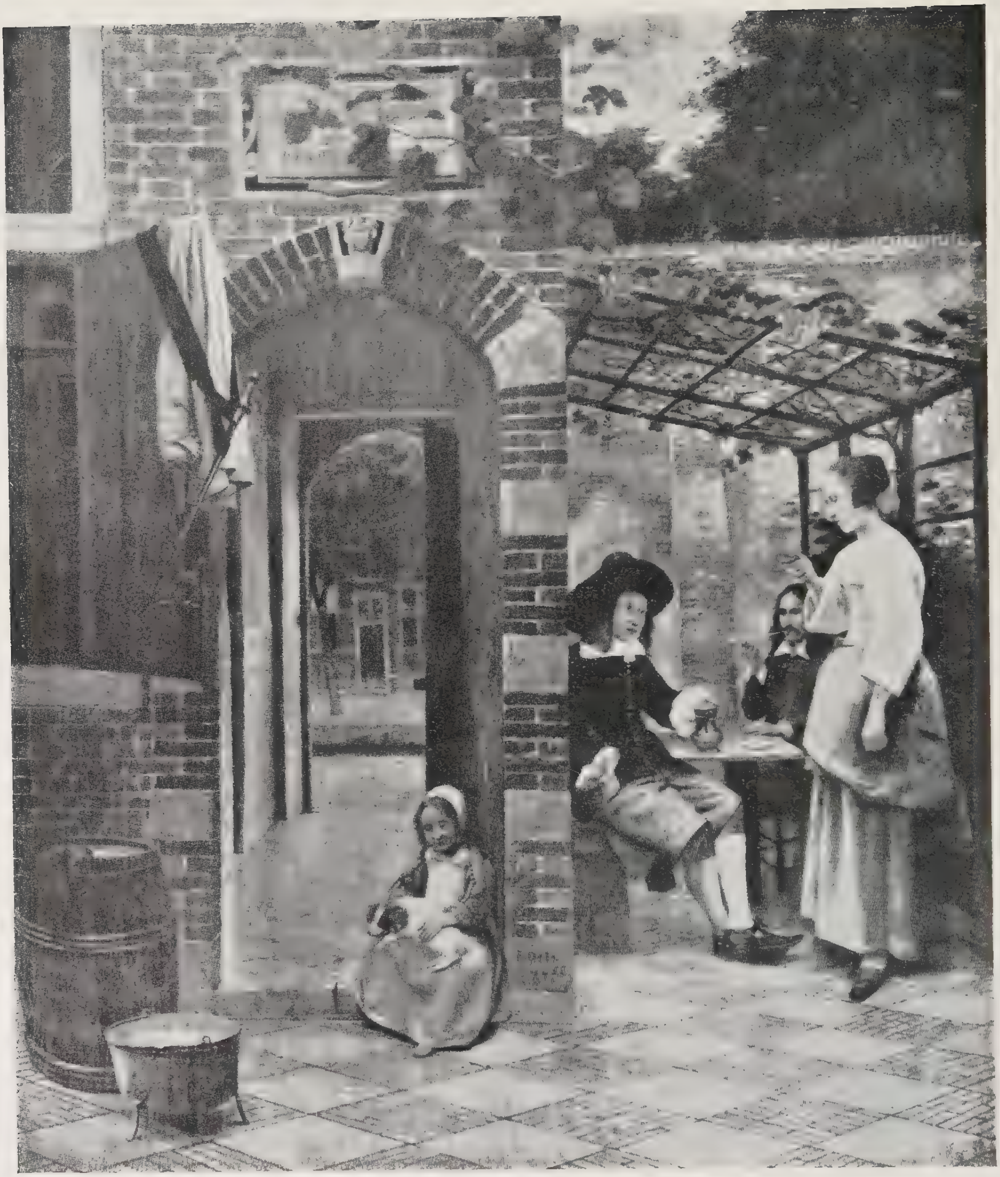
Le verre de vin



Paris, Ch. Sedelmeyer (verkauft) Leinwand, H. 103, B. 70

Die Pantoffel

The slippers 1658 Les pantoufles



Wrotham Park, Earl of Strafford

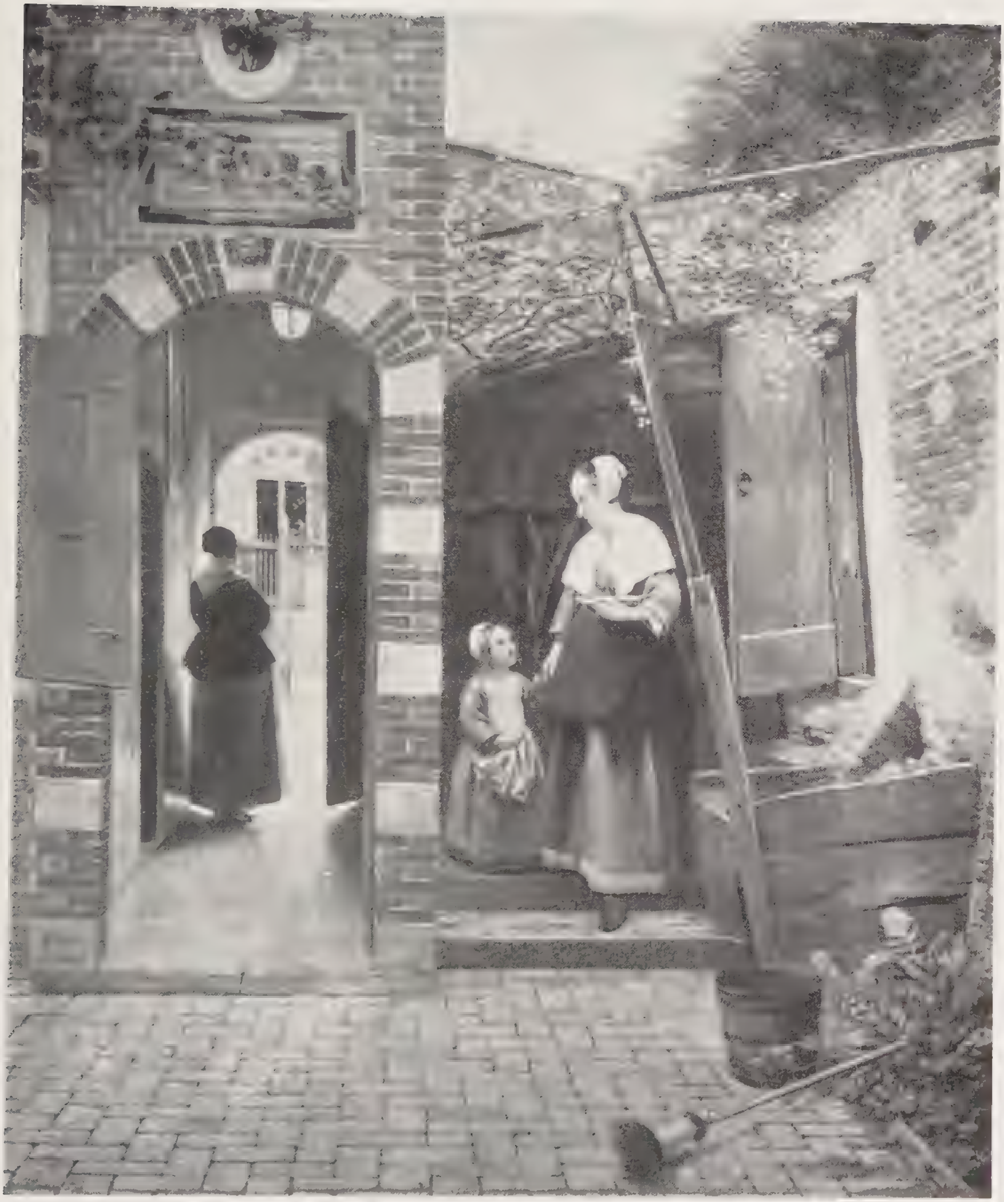
Leinwand, H. 66, B. 57

Besuch in der Laube

Courtyard with an arbour

1658

La tonnelle



London, National Gallery

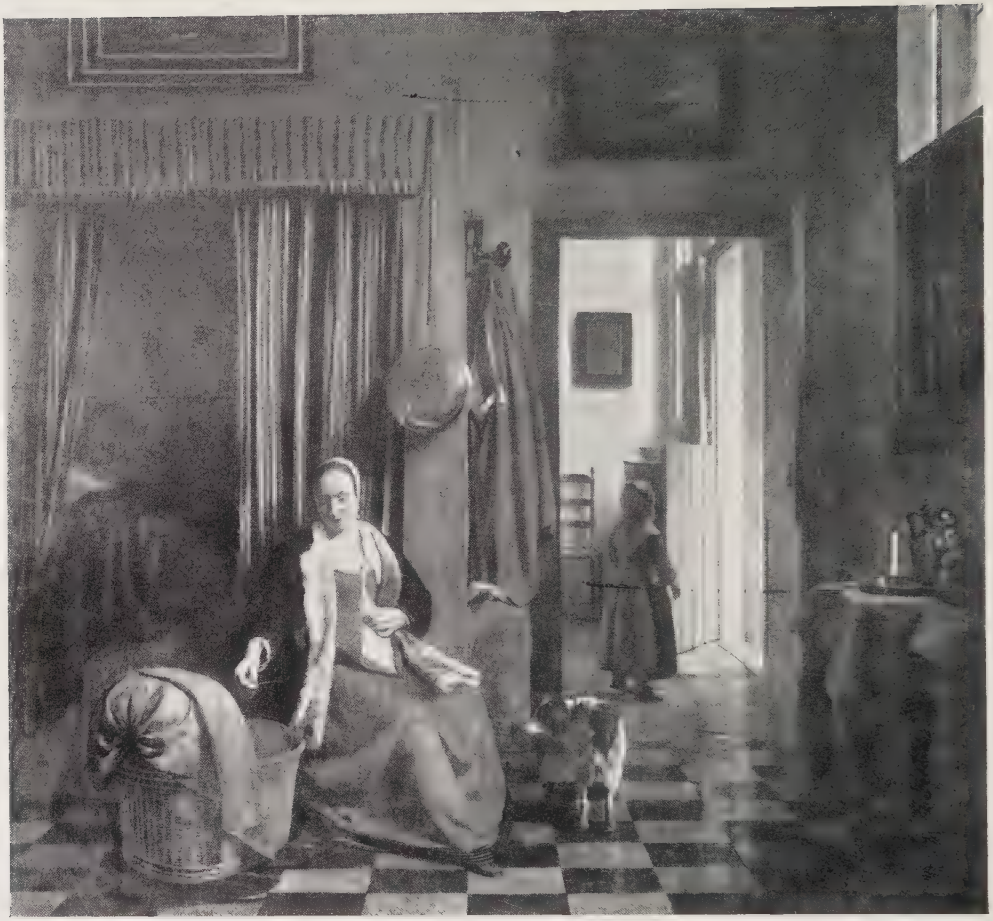
Leinwand, H. 73, B. 59

Junge Frau mit Kind im Hof

1658

Young woman and child
in a courtyard

Une jeune femme et un enfant
dans la cour



Berlin, Kaiser-Friedrich-Museum

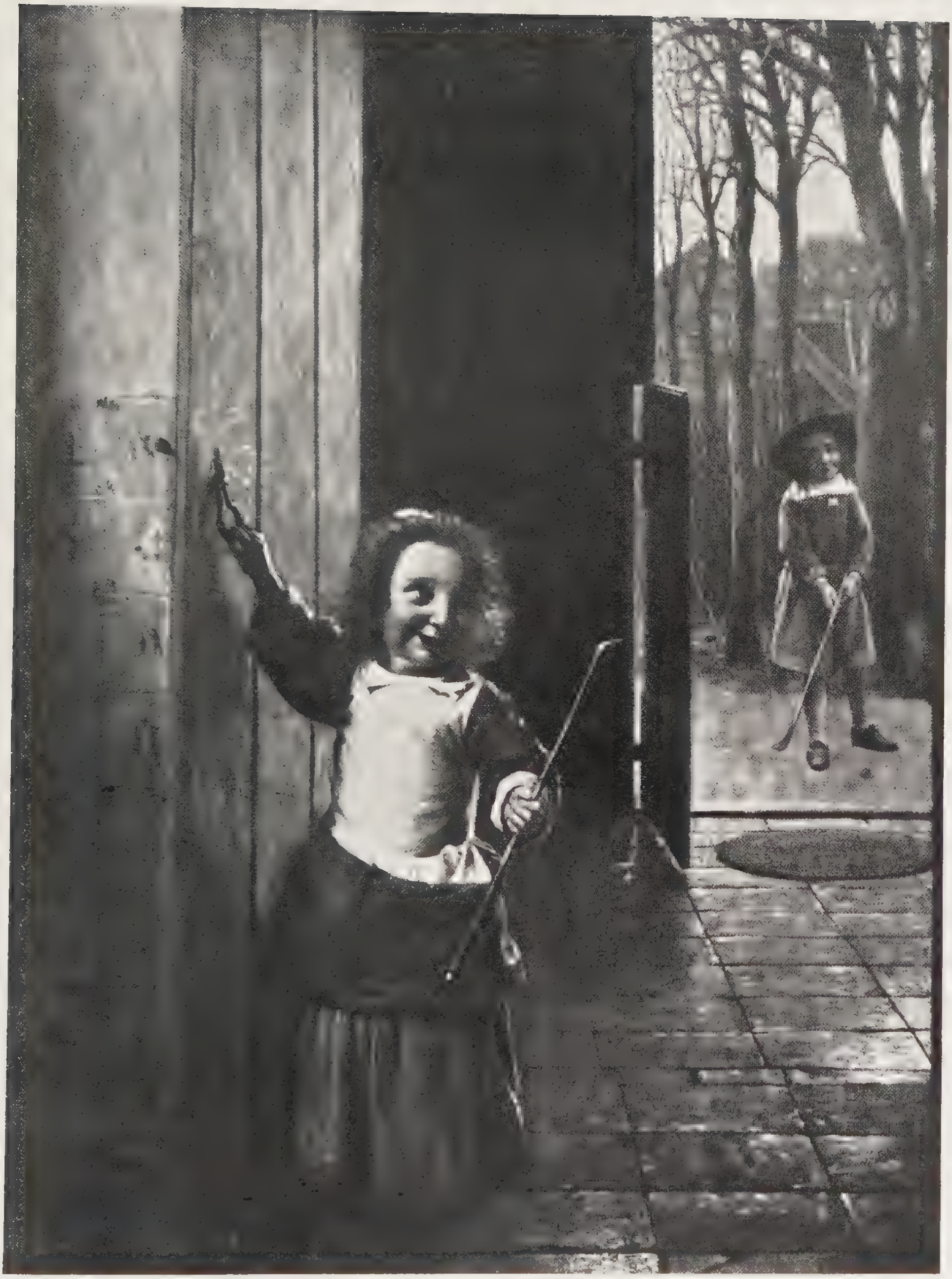
Leinwand, H. 92, B. 100

Mutter an der Wiege

Mother beside a cradle

Um 1659/60

Le berceau



London, Frau Ronald Greville

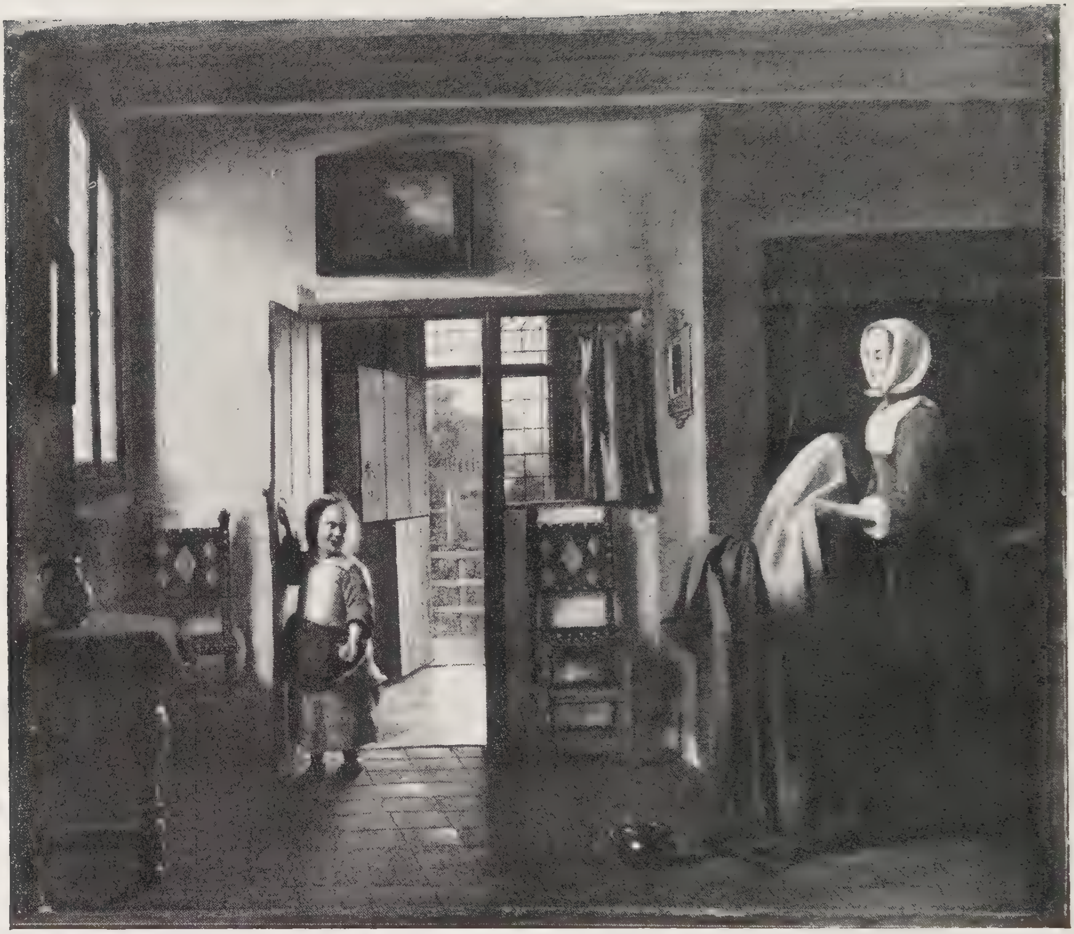
Holz, H. 61, B. 45

Die kleinen Golfspieler

The game of golf

Um 1660

Les petits joueurs de golf



Karlsruhe, Kunsthalle

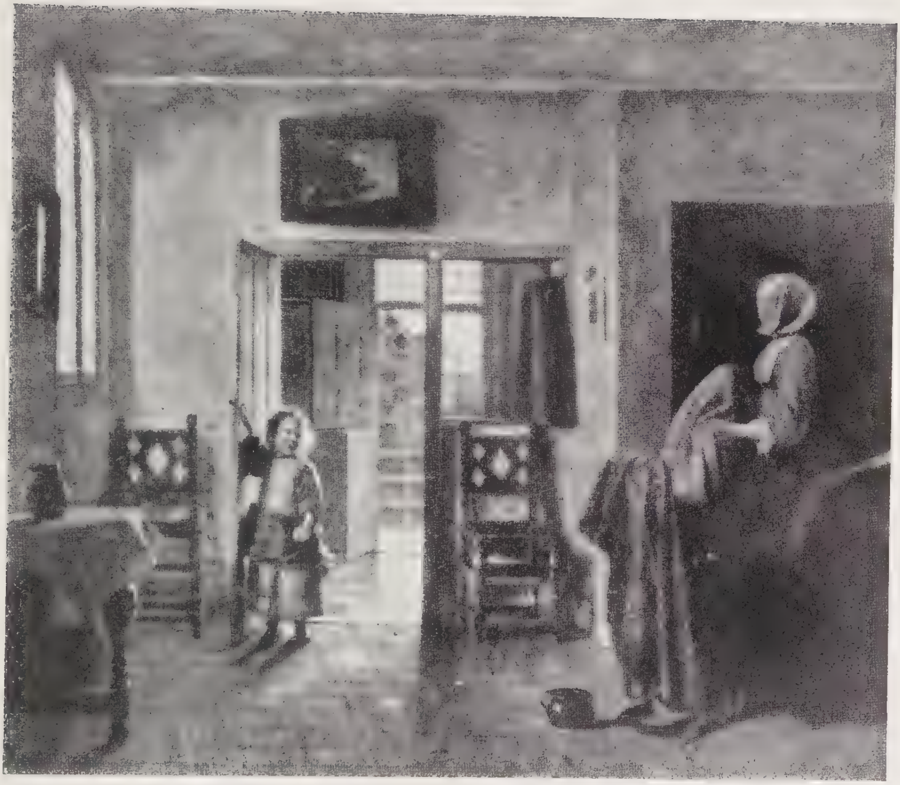
Leinwand, H. 49, B. 63

Das Schlafzimmer

The bedroom

Um 1660

Le lit



Philadelphia, Joseph E. Widener

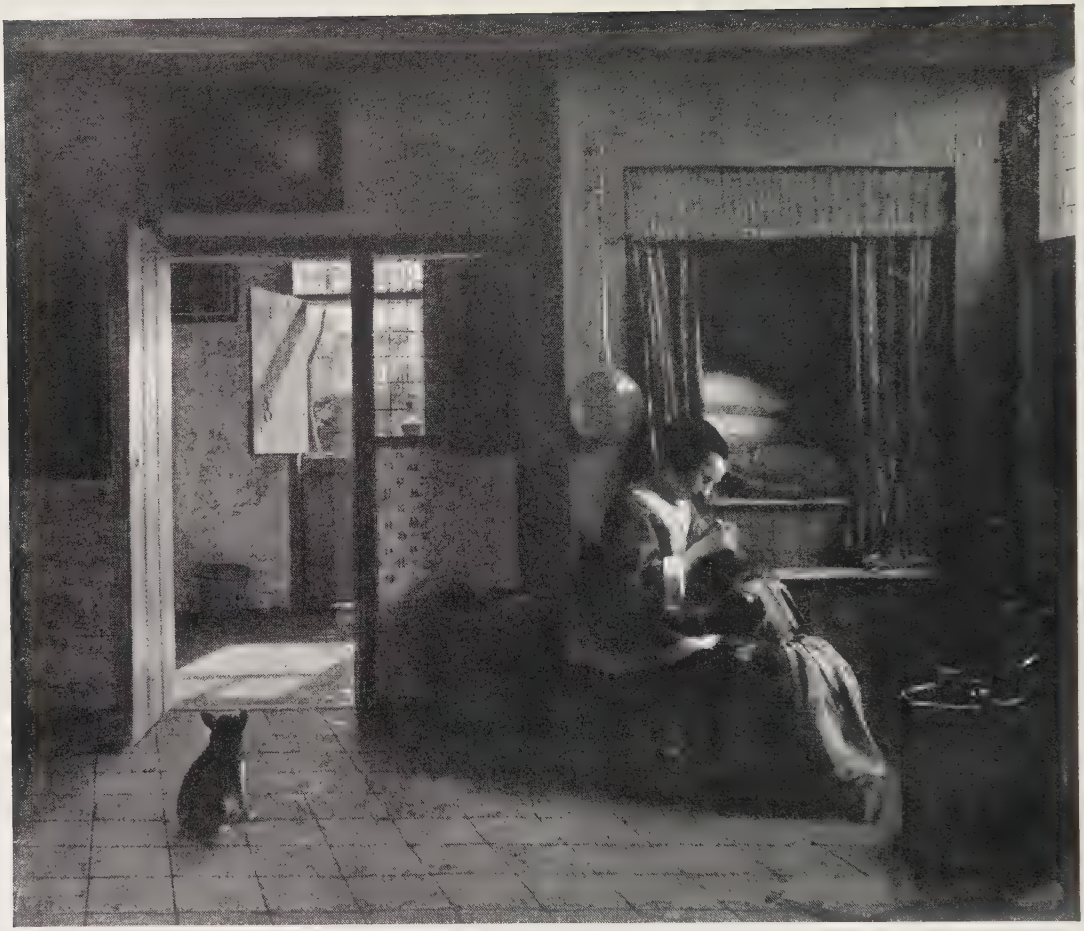
Leinwand, H. 50, B. 58

Das Schlafzimmer

The bedroom

Um 1660

Le lit



Amsterdam, Rijksmuseum

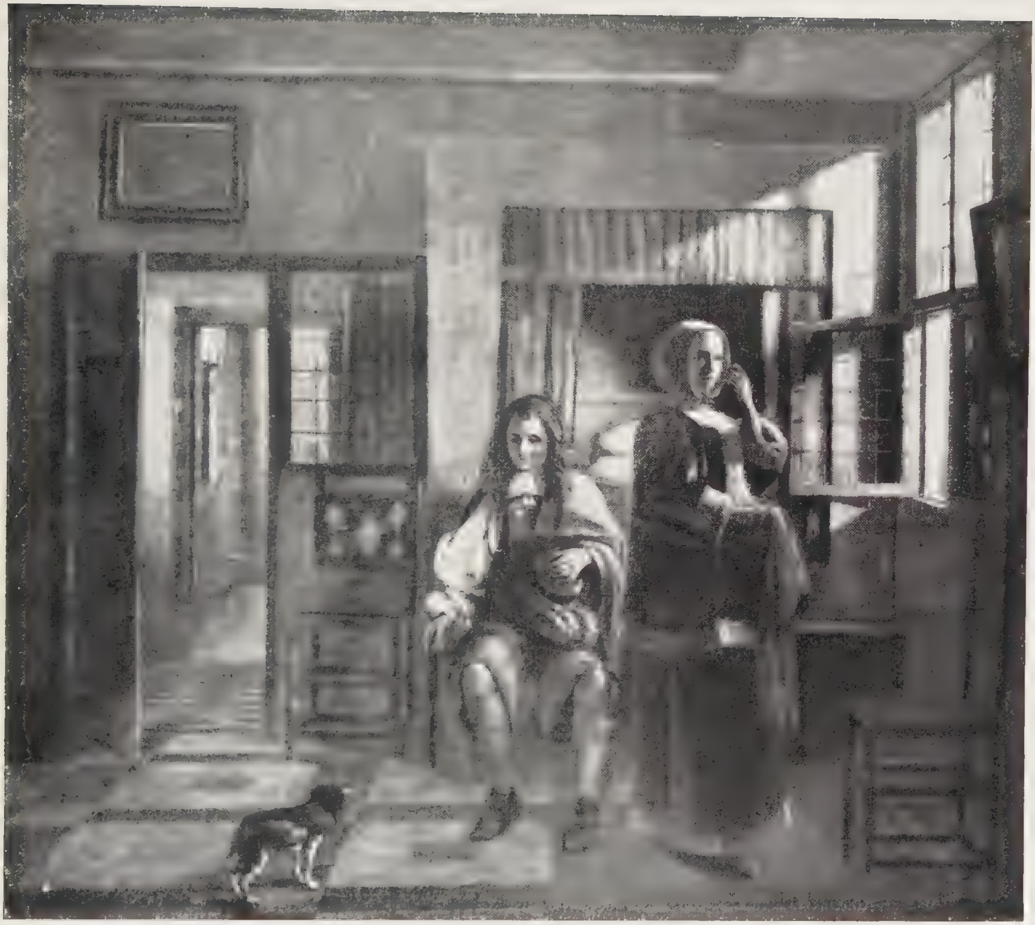
Leinwand, H. 53, B. 61

Die Morgentoilette

Mother combing her child's hair

Um 1660

La tâche maternelle



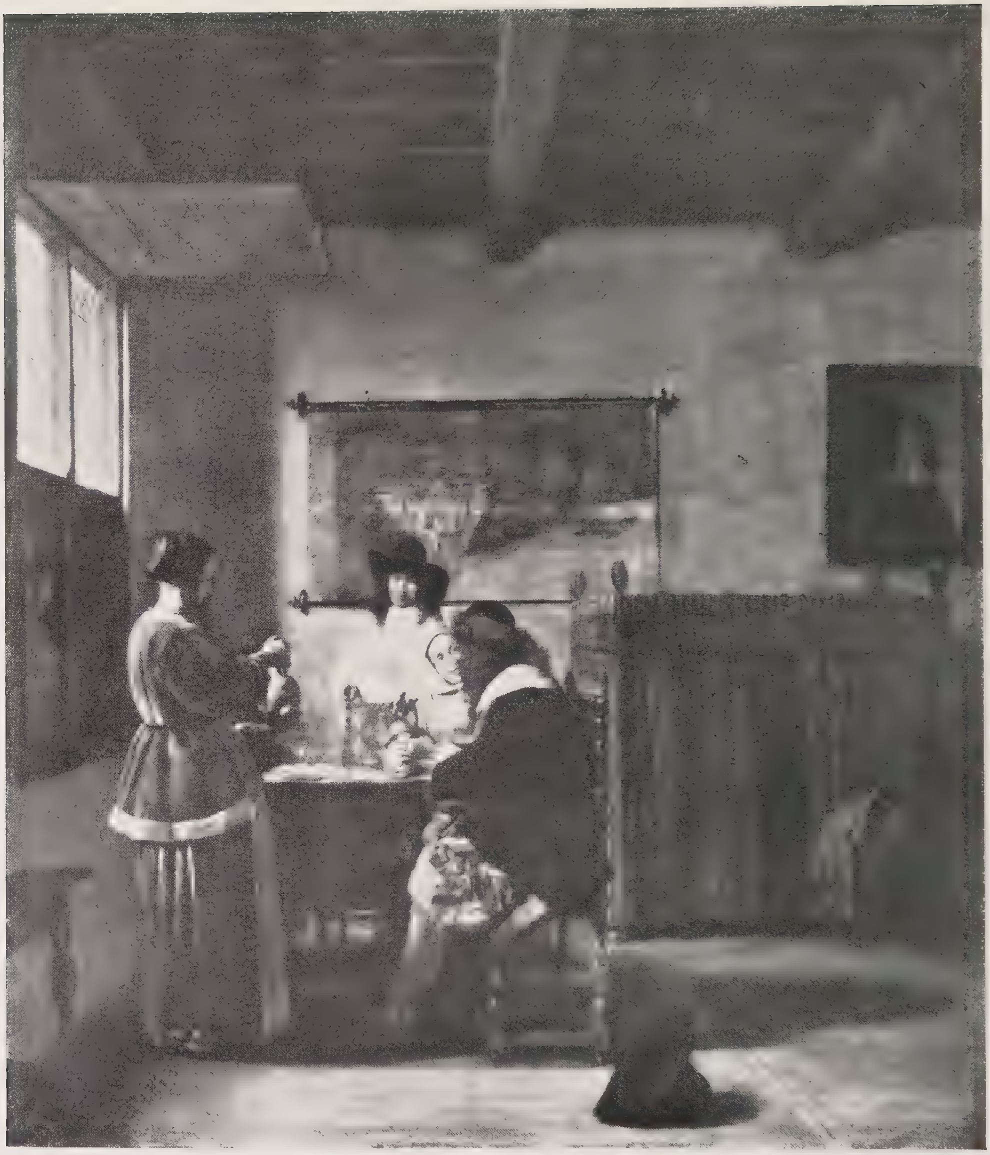
New York, Metropolitan Museum (Sammlung B. Altmann) Leinwand, H. 53, B. 59

Junges Paar im Schlafzimmer

Two figures and a dog in a bedroom

Um 1660/62

Jeune couple dans la chambre à coucher



New York, Frau Henry O. Havemeyer

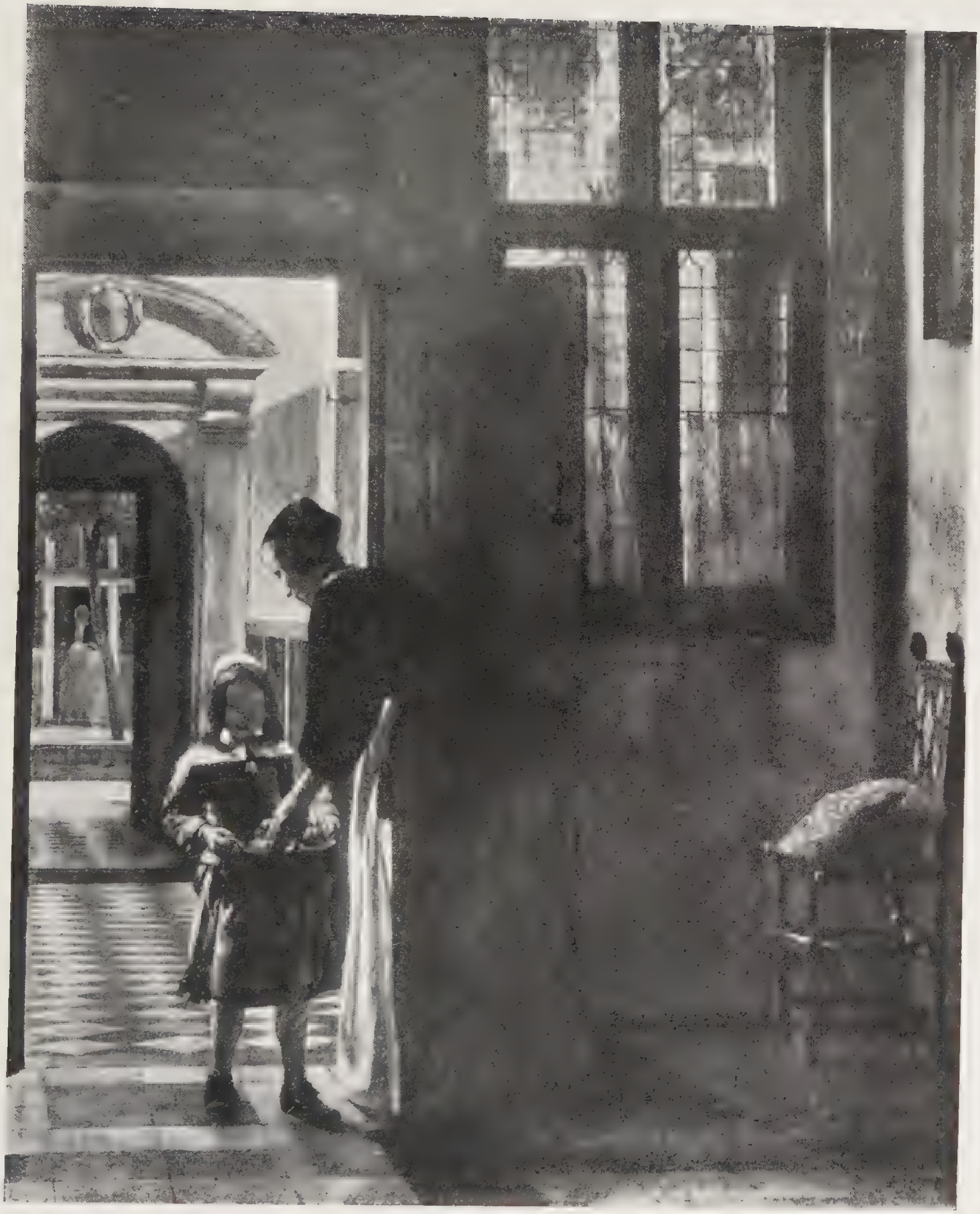
Holz, H. 68, B. 57

Zwei junge Paare beim Wein

Two ladies and two gentlemen in an interior

Um 1661

La collation



London, Wallace Museum

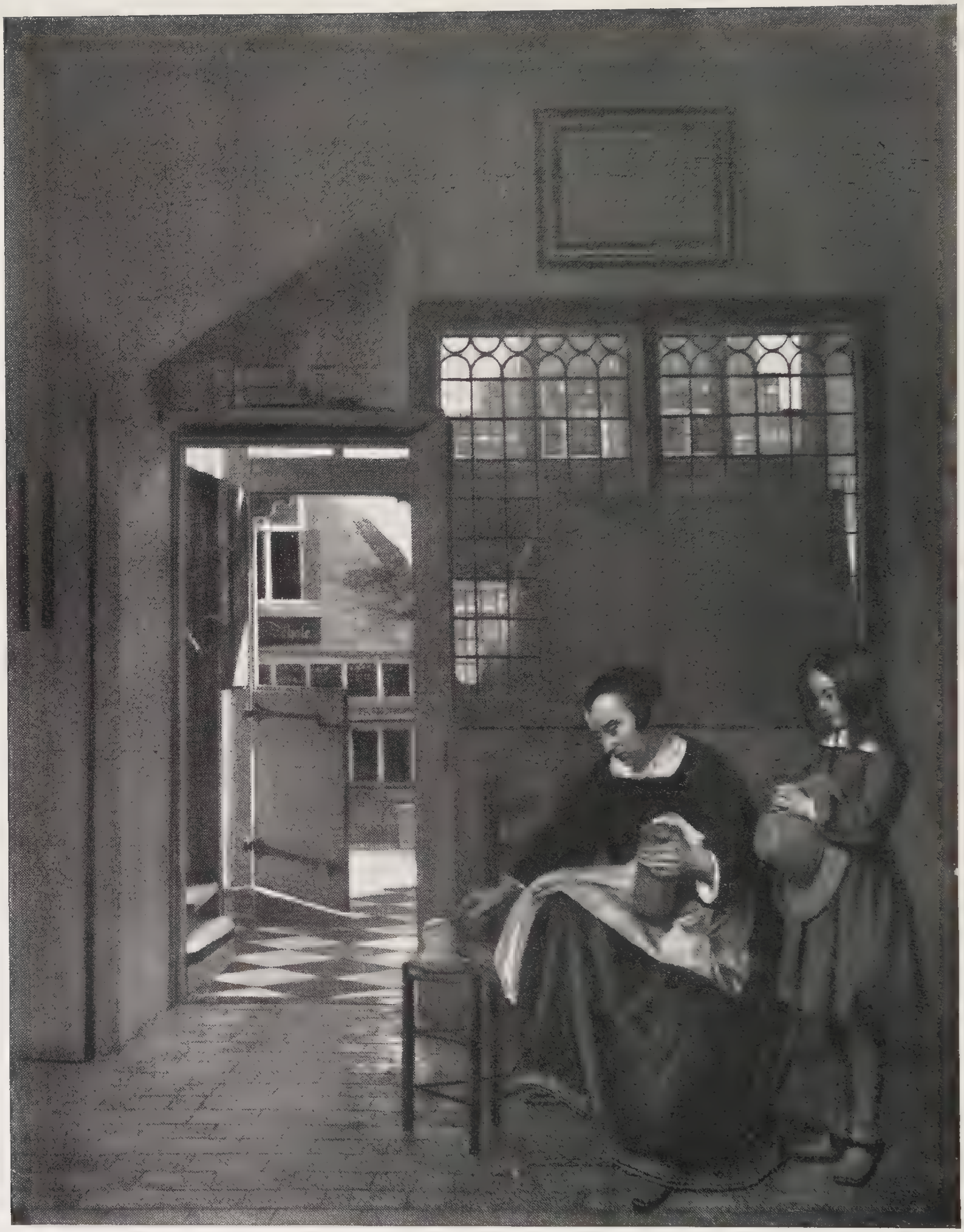
Leinwand, H. 73, B. 58

Frau und Knabe mit Granatäpfeln

The boy bringing pomgranates

Um 1662

La corbeille des grenades



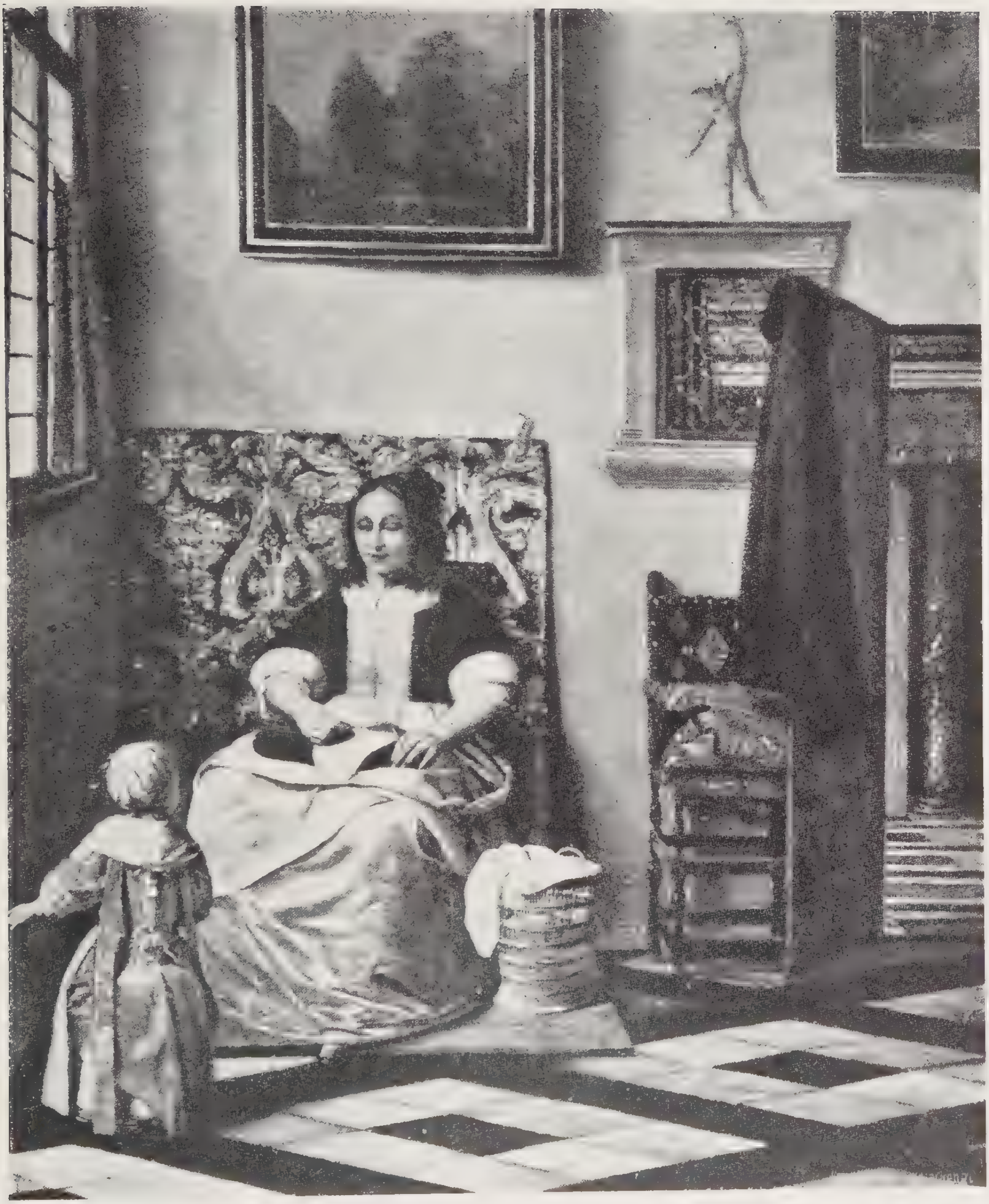
Schloß Rohoncz (Ungarn). Leinwand, H. 65, B. 52

Das Butterbrot für den Schulweg

Um 1662

A woman cutting bread and butter for a boy, who is saying grace

La tartine



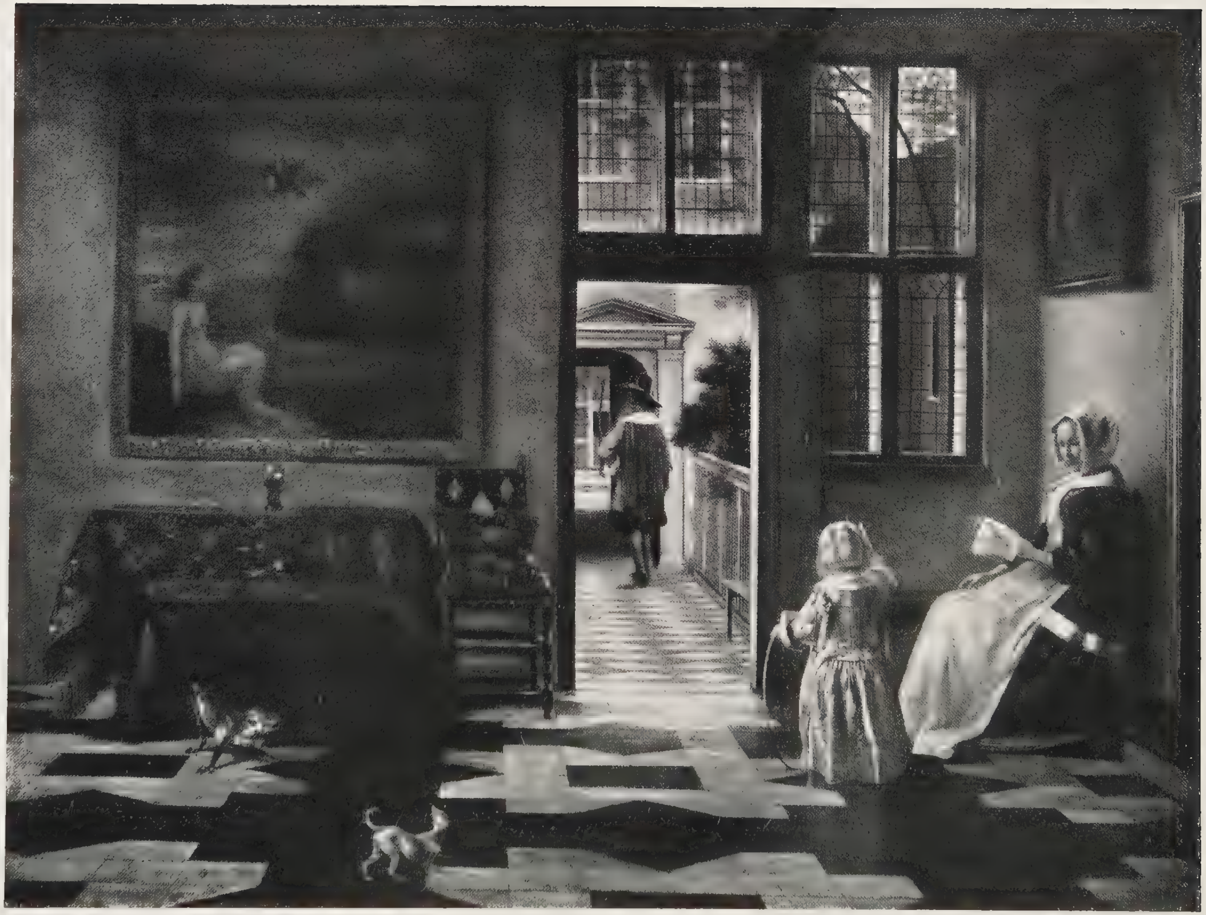
Minneapolis, Art Institute

Leinwand, H. 55, B. 45

Dame mit Nähzeug und Kind
Um 1662

Lady at her needlework
and a child

Femme travaillant à l'aiguille



Nordkirchen, Herzog von Arenberg

Leinwand, H. 58, B. 76

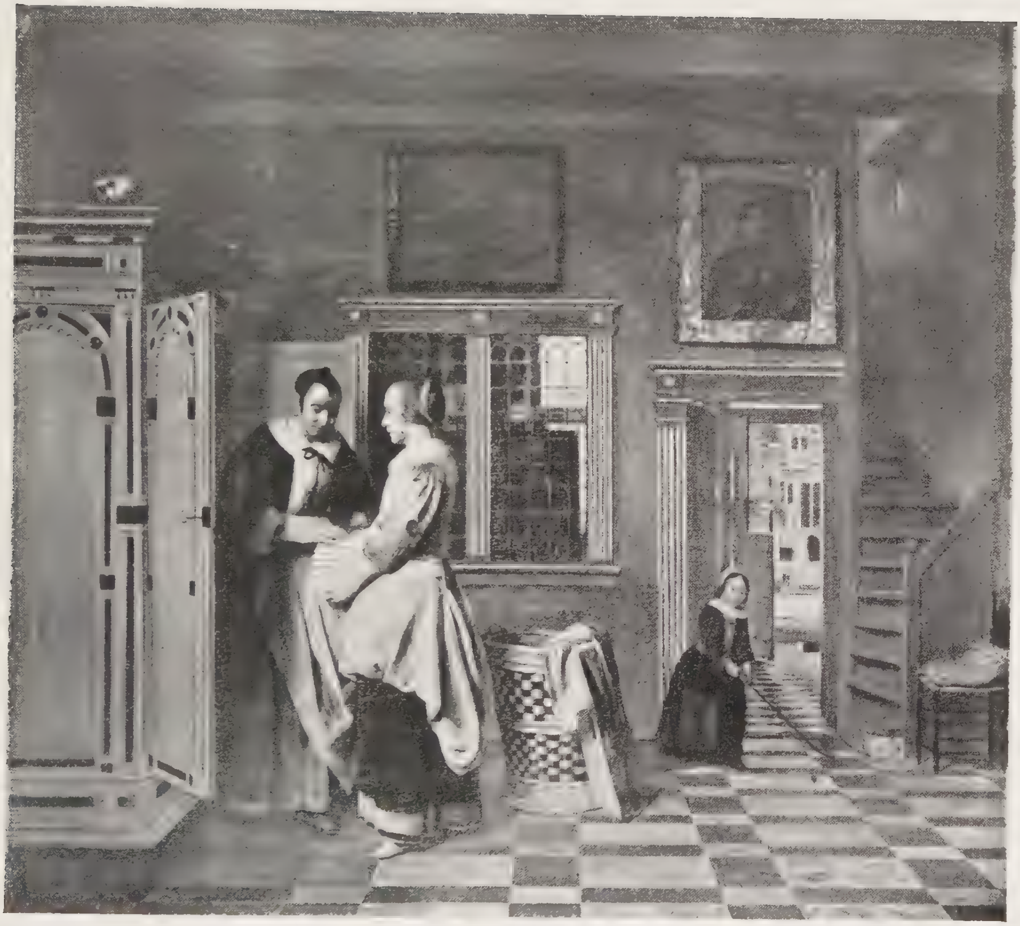
Lesende Dame mit Kind
Um 1662

Lady reading and a child

Le cerceau

FIRST AMSTERDAM PERIOD

ABOUT 1662—1670



Amsterdam, Rijksmuseum

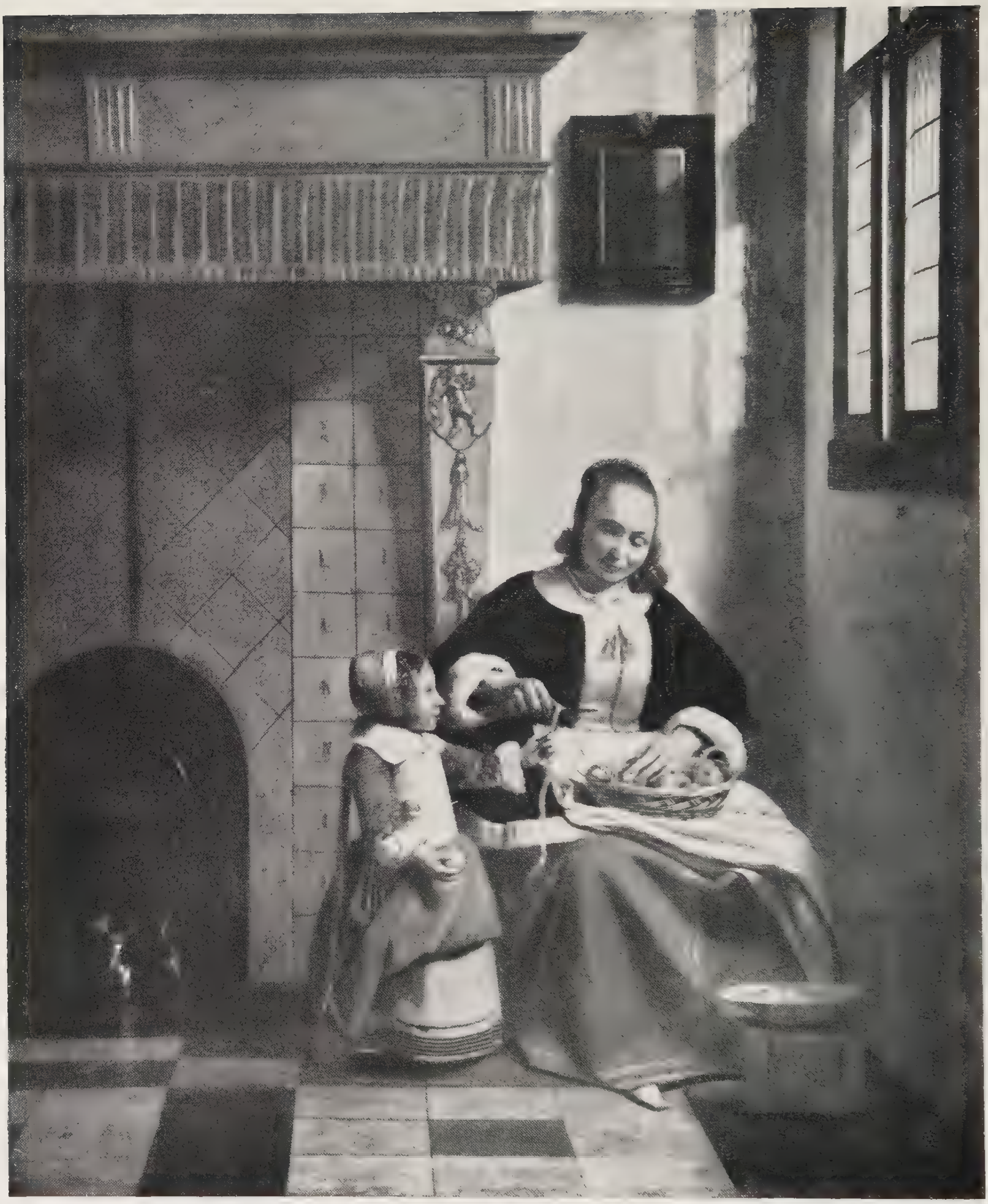
Leinwand, H. 73, B. 77

Die gute Hausfrau

The good housewife

1663

L'armoire au linge



London, Wallace Museum

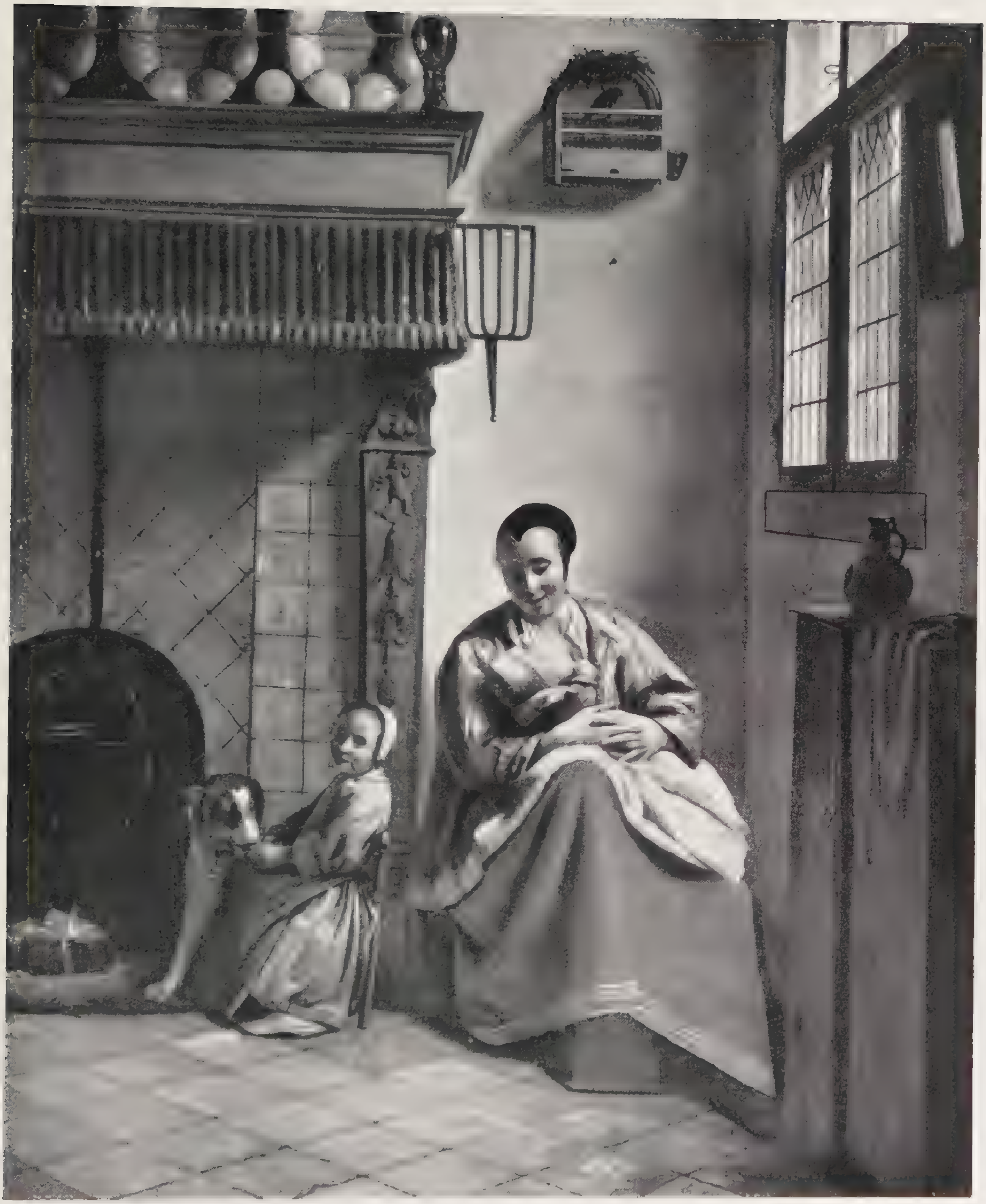
Leinwand, H. 66, B. 53

Die Apfelschälerin

Woman peeling apples

Um 1663

La peleuse de pommes



New York, Privatbesitz

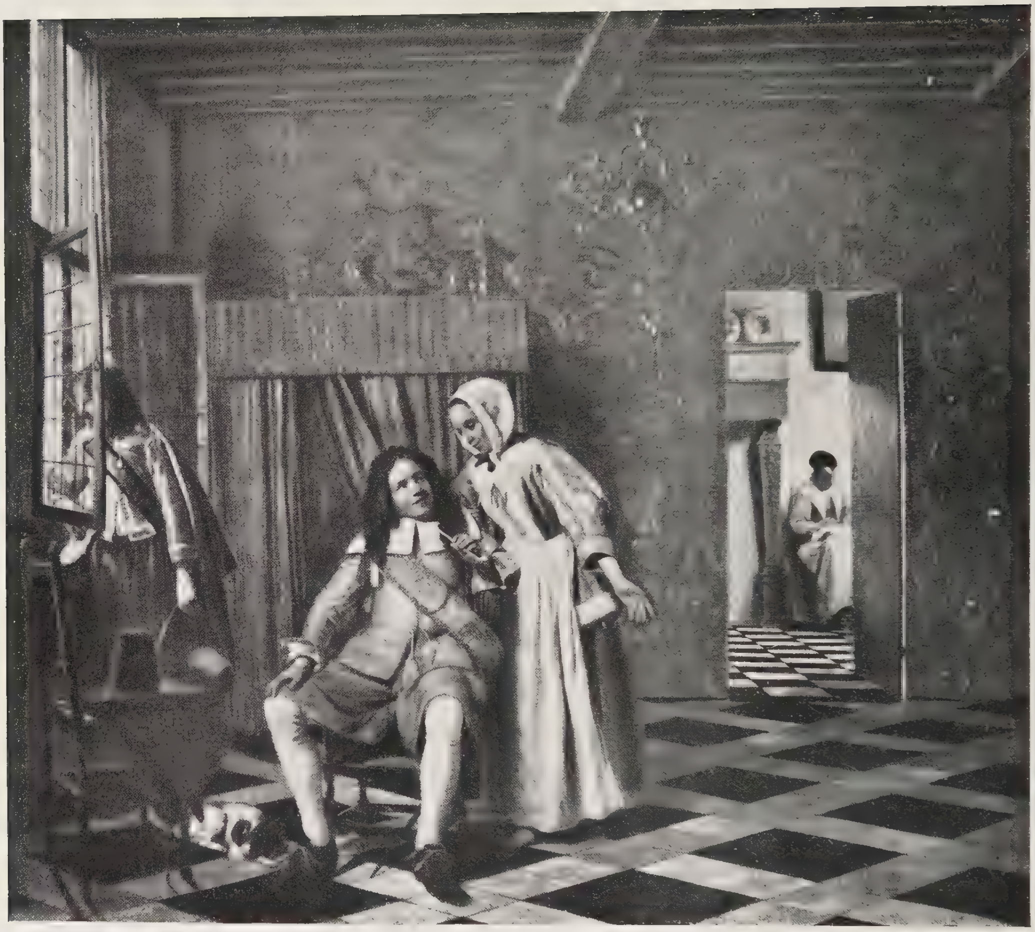
Leinwand, H. 65,5, B. 53,5

Mutter ihr Kind nährend

Um 1663

Woman with her baby
at her breast

Le nourrisson



Nürnberg, Germanisches Museum

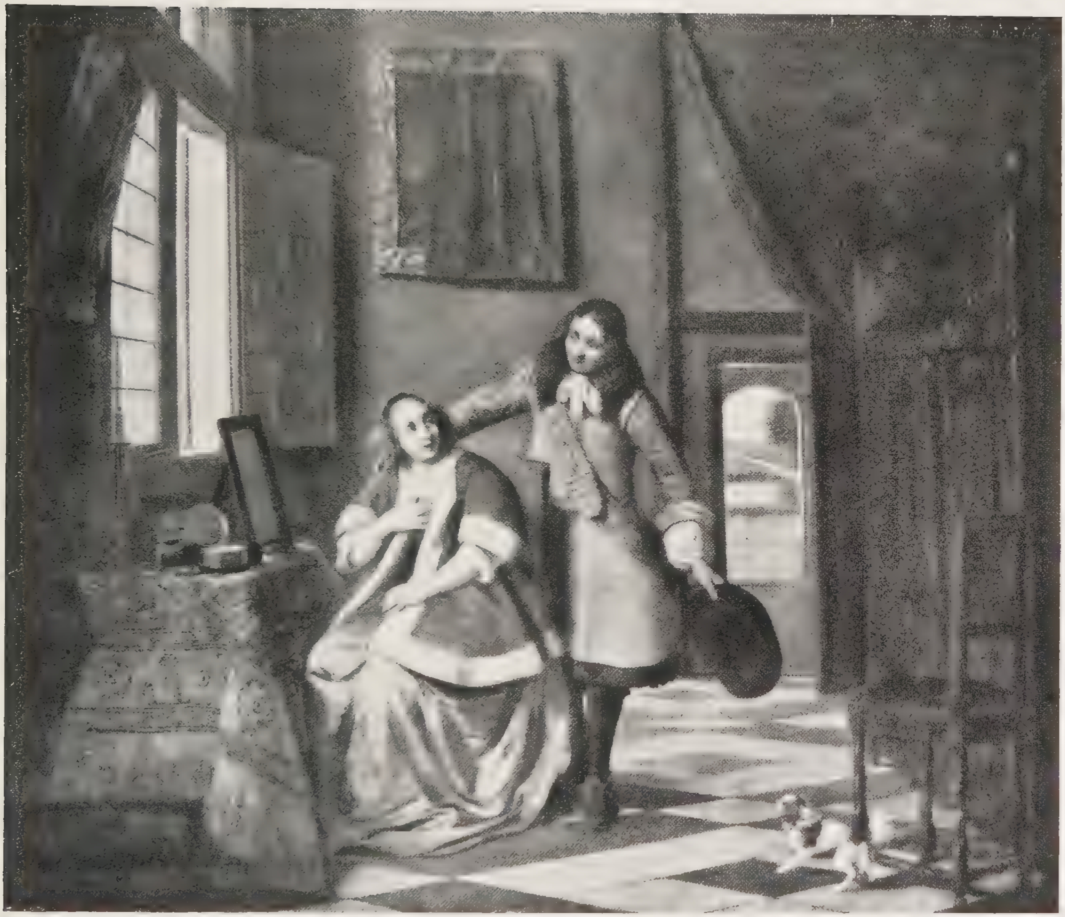
Leinwand, H. 59, B. 66

Offizier und junge Frau

Um 1663

Officer and girl

Officier et jeune femme



London, Duke of Wellington

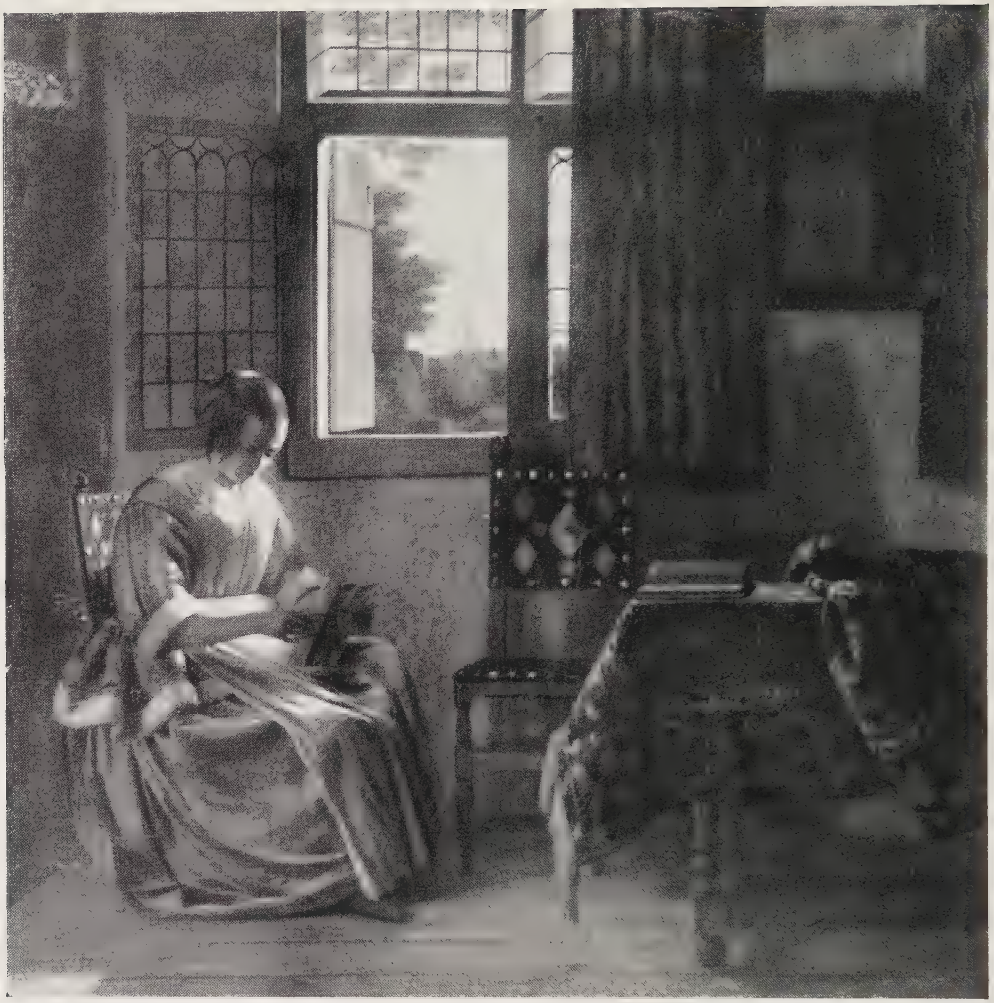
Leinwand, H. 52, B. 61

Der unerwartete Besuch

Nach 1664

Lady at her toilet, surprised by her lover

Le visiteur inattendu



Budapest, Museum der schönen Künste

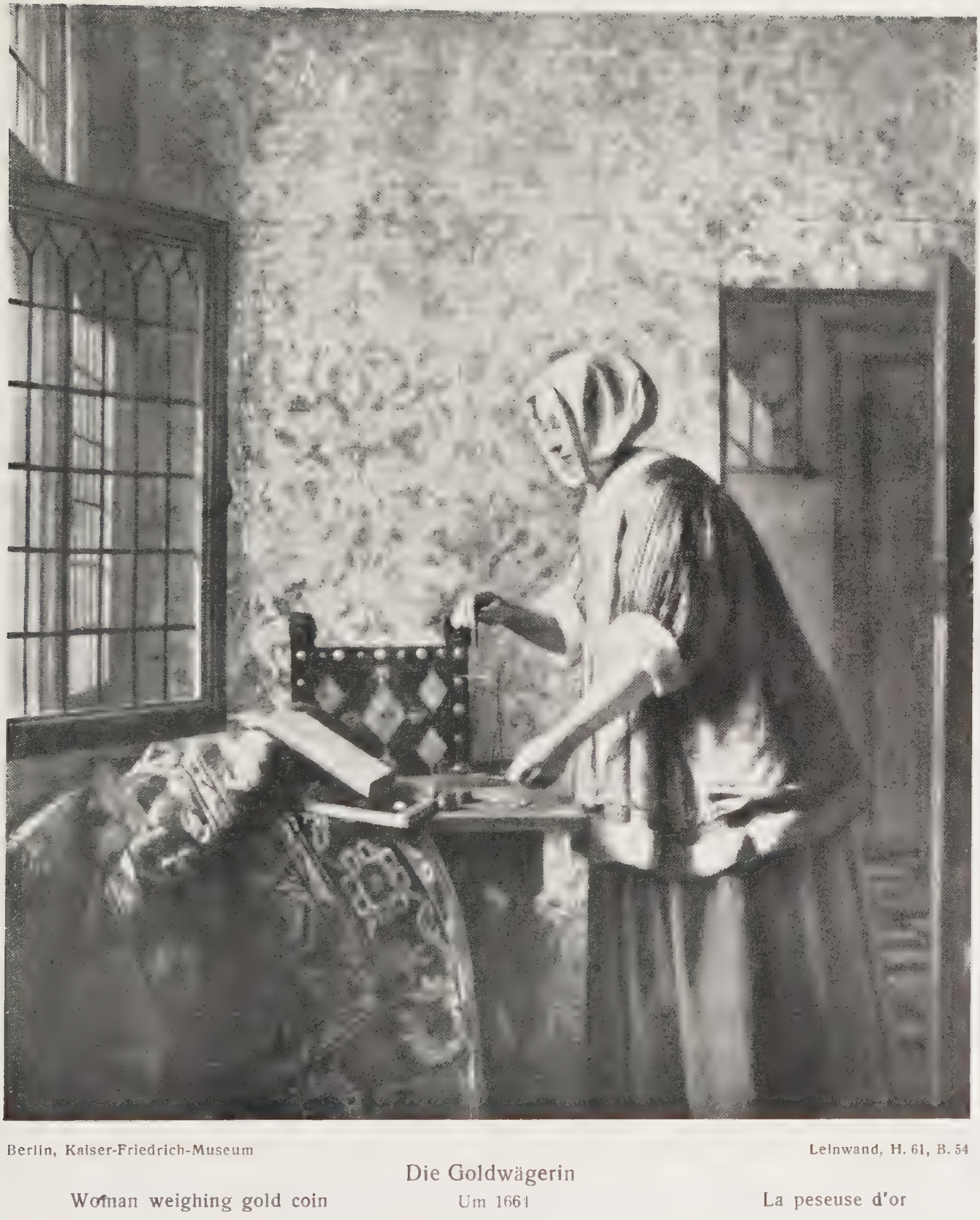
Leinwand, H. 55, B. 55

Der Liebesbrief

Young woman at a window reading a letter

1664

Le billet doux



Berlin, Kaiser-Friedrich-Museum

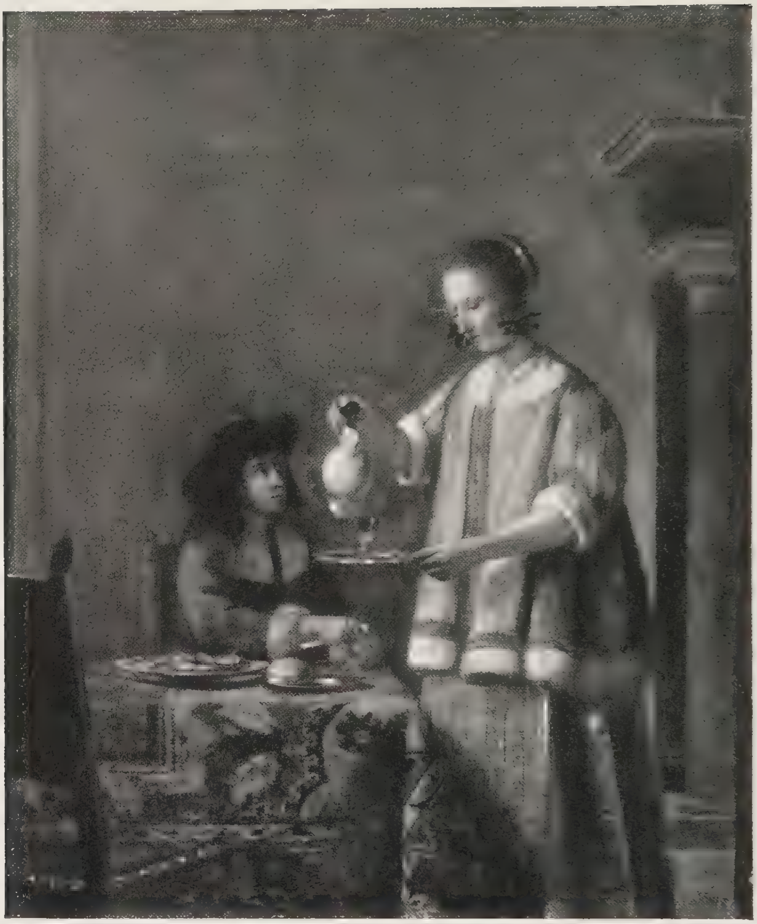
Leinwand, H. 61, B. 54

Die Goldwägerin

Woman weighing gold coin

Um 1664

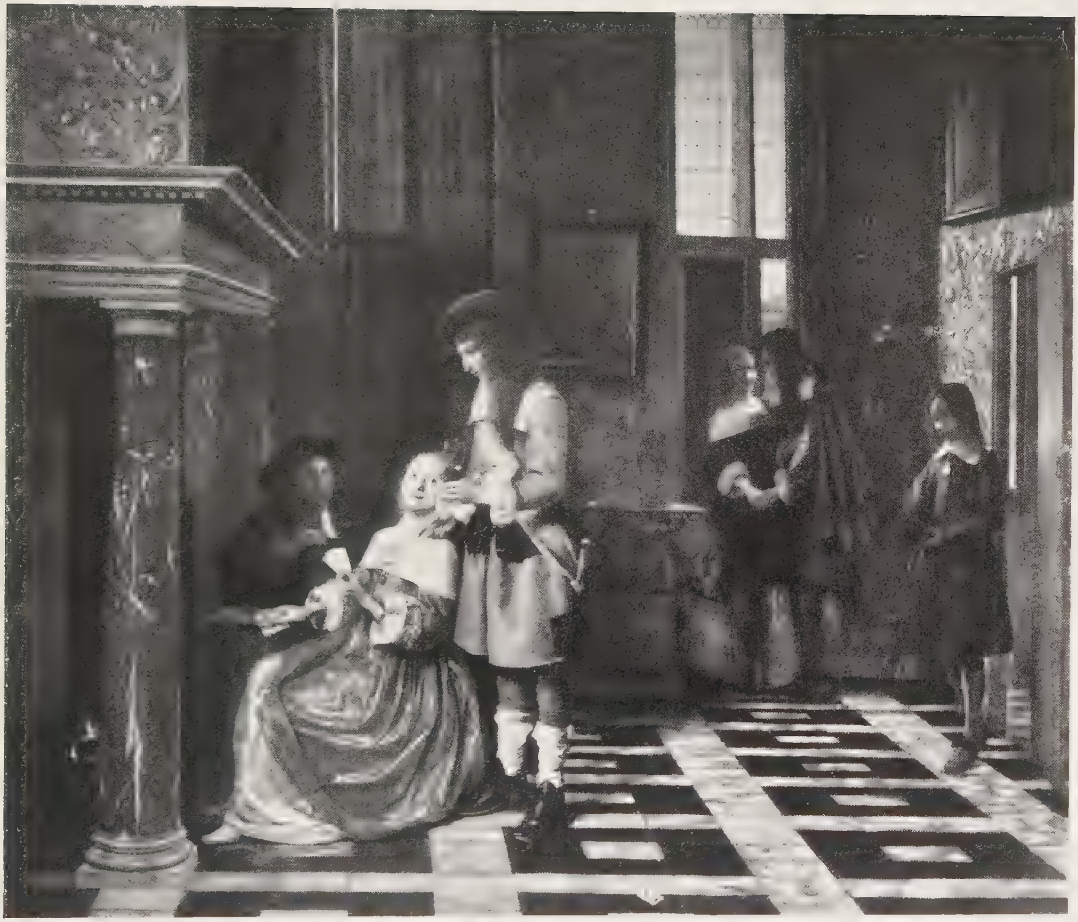
La peseuse d'or



Berlin, Paul Cassirer (verkauft) Leinwand, H. 48,7, B. 40

Das Austernfrühstück

The dish of oysters Um 1664 Le plat d'huitres



Paris, Louvre

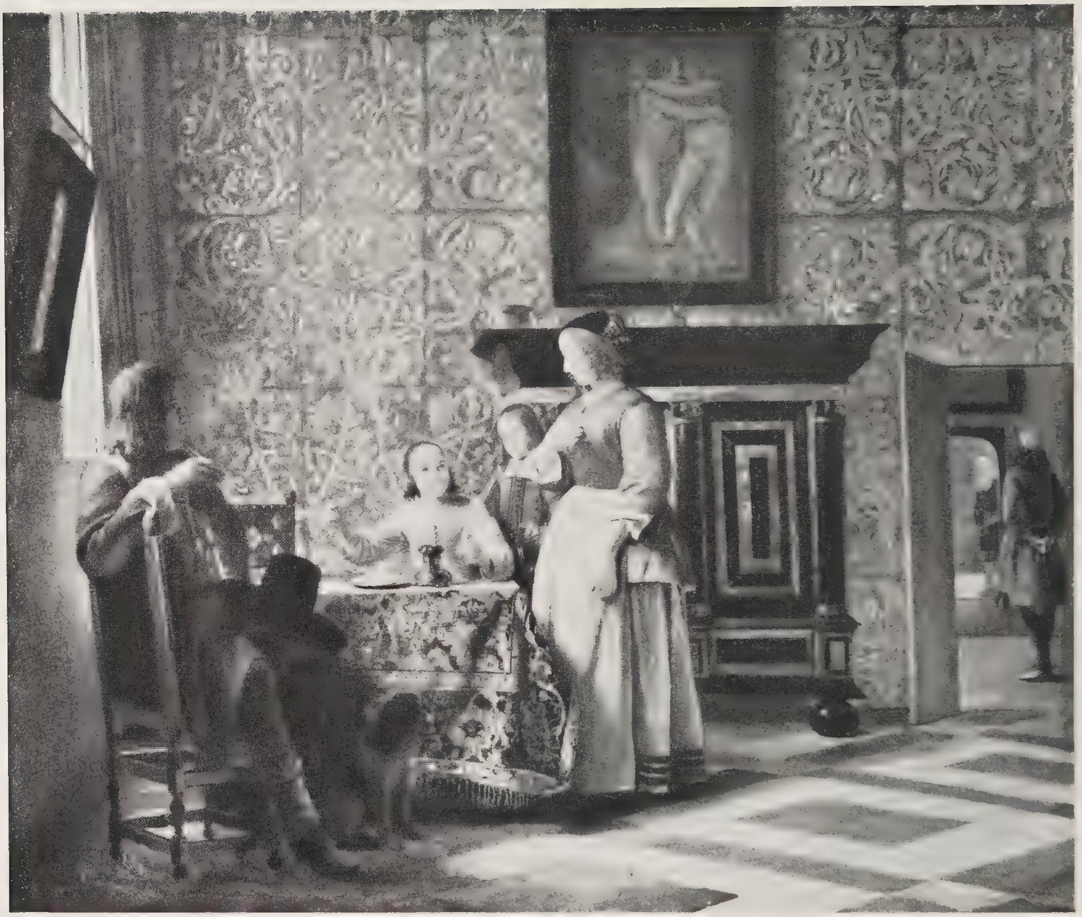
Leinwand, H. 67, B. 77

Die Kartenspieler

Cavalier and lady playing cards

Um 1665

Les joueurs de cartes



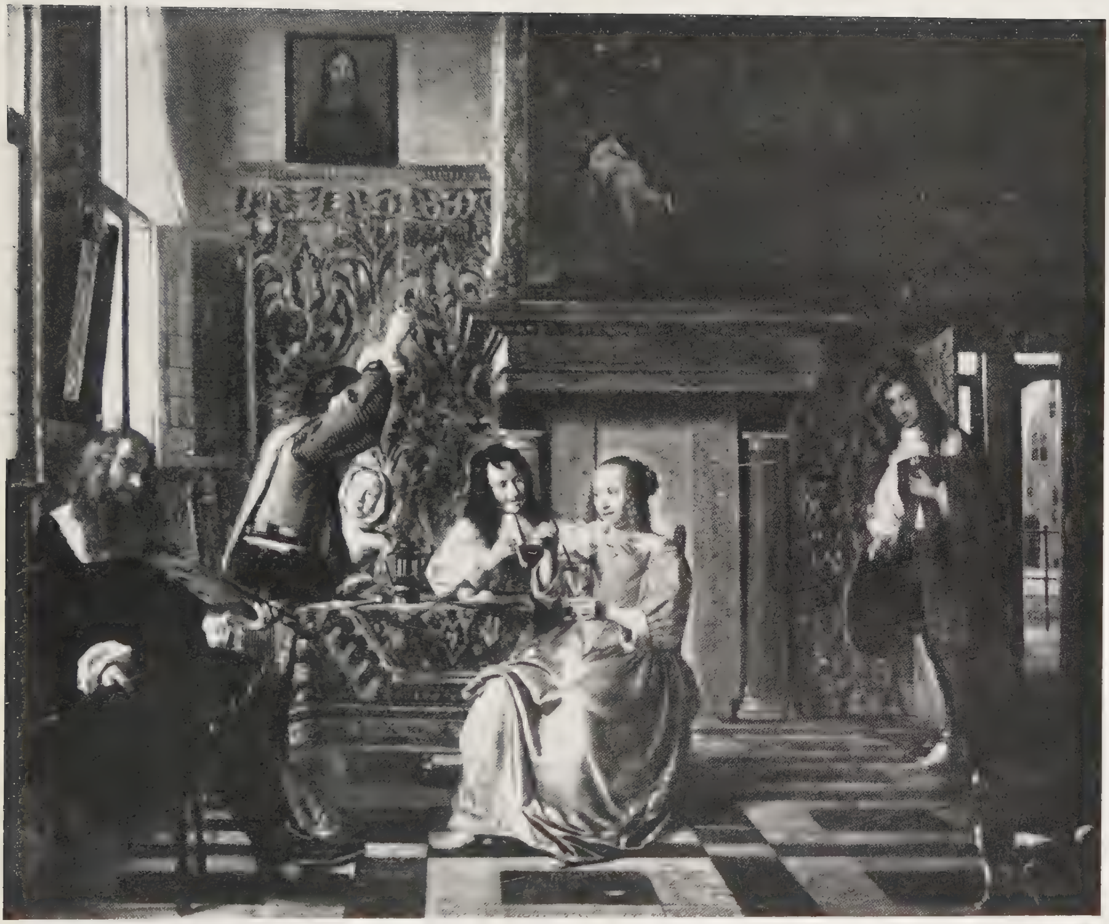
New York, Philip Lehman

Leinwand, H. 57, B. 67

Eltern und Kinder
Um 1665

Party at a table

La causerie



Lissabon, Museum

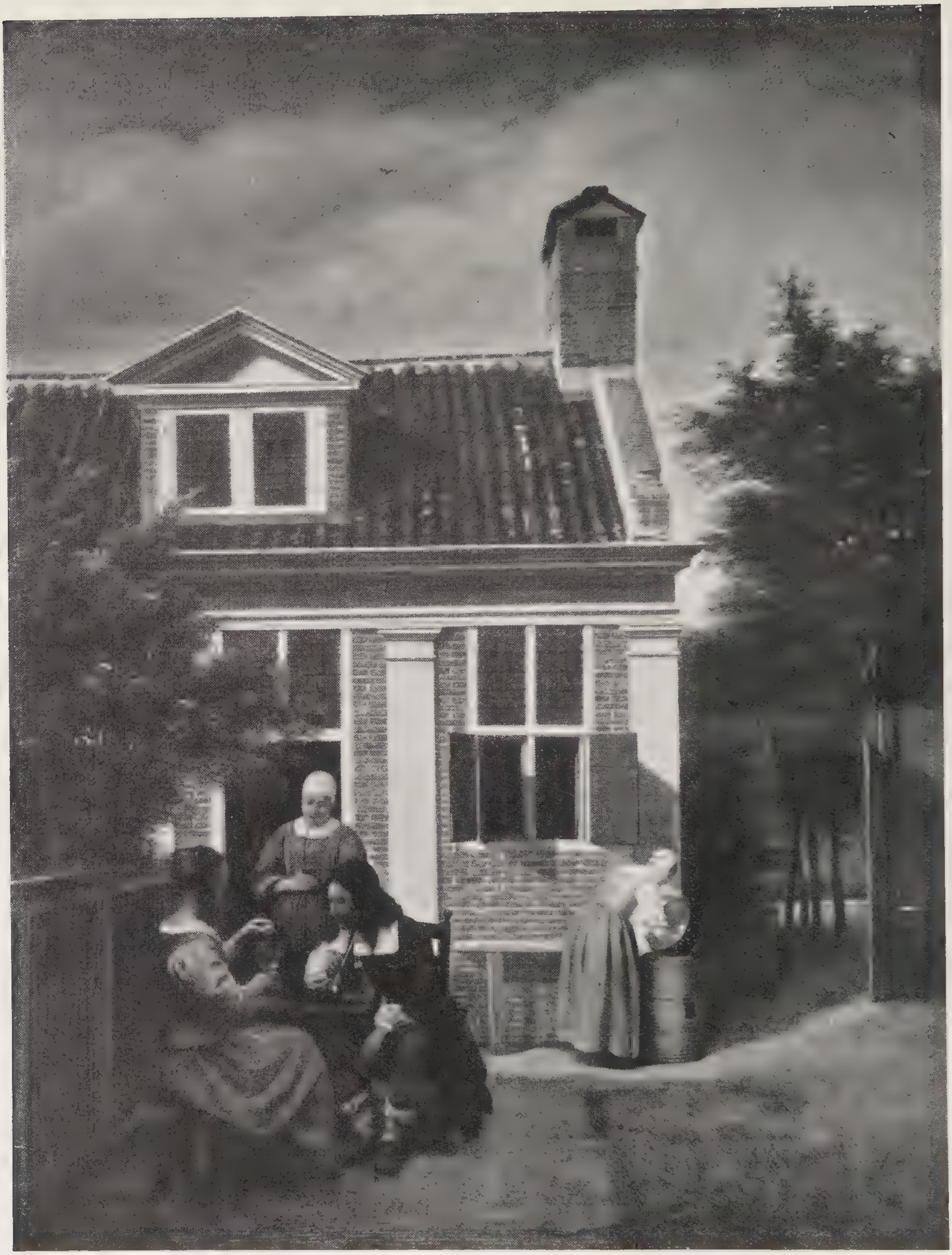
Leinwand, H. 63, B. 75

Lustige Gesellschaft

Um 1665

The jovial party

La conversation



Amsterdam, Rijksmuseum

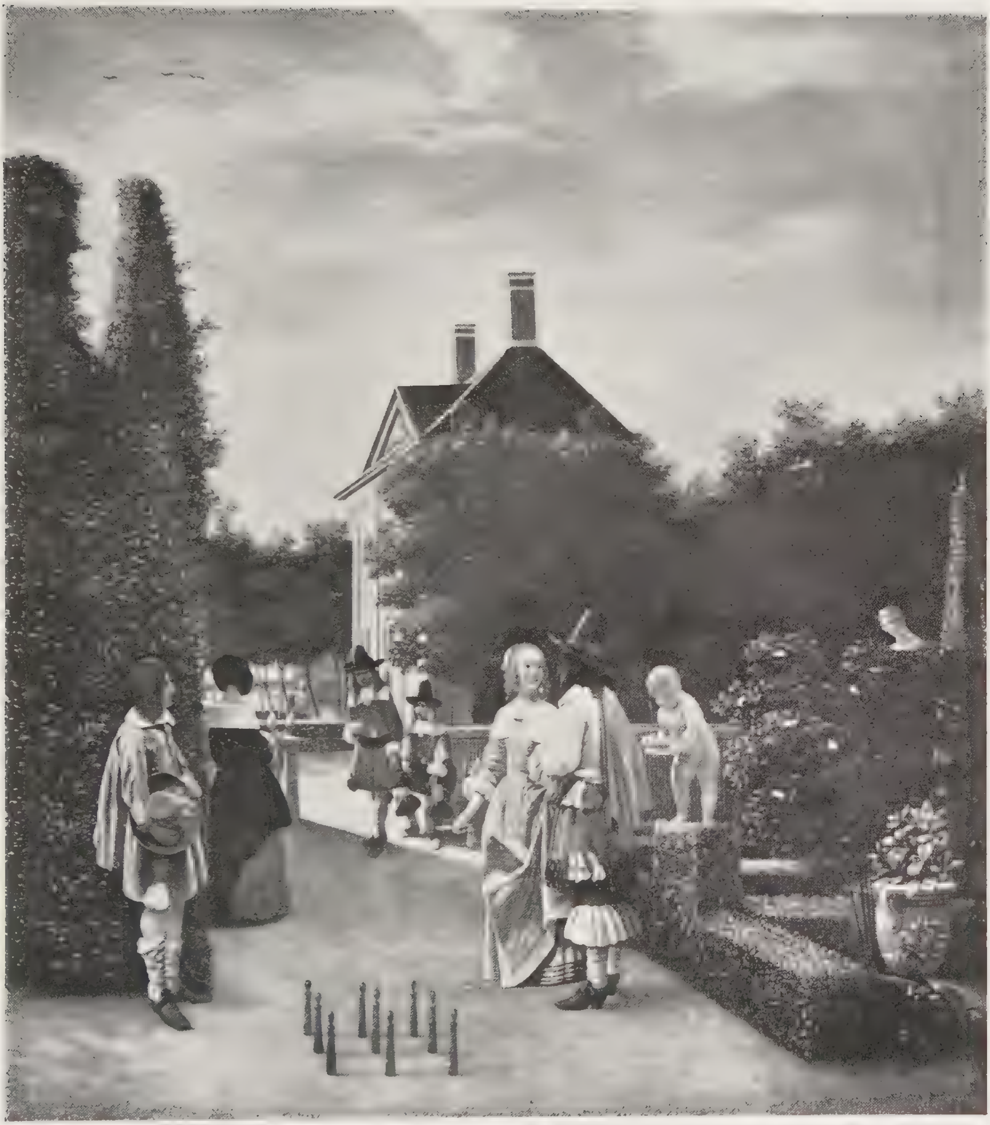
Leinwand, H. 61, B. 47

Junges Paar vor dem Landhaus

Scene in a courtyard
before a small house

Um 1665

Devant la maison



Cincinnati, Miß Mary Hanna

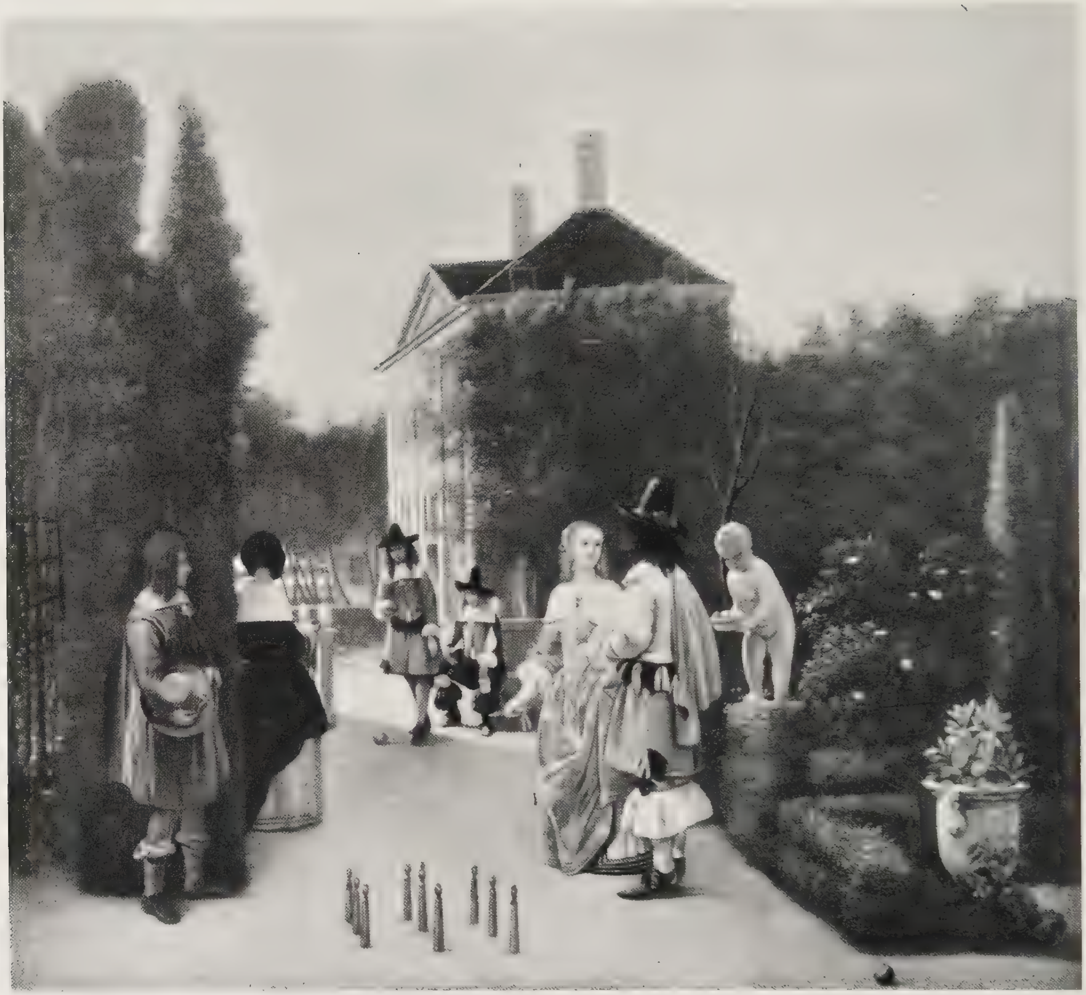
Leinwand, H. 75, B. 60,7

Das Kegelspiel

The game of skittles

Um 1665

Les joueurs de quille



St. Louis, City Art Museum

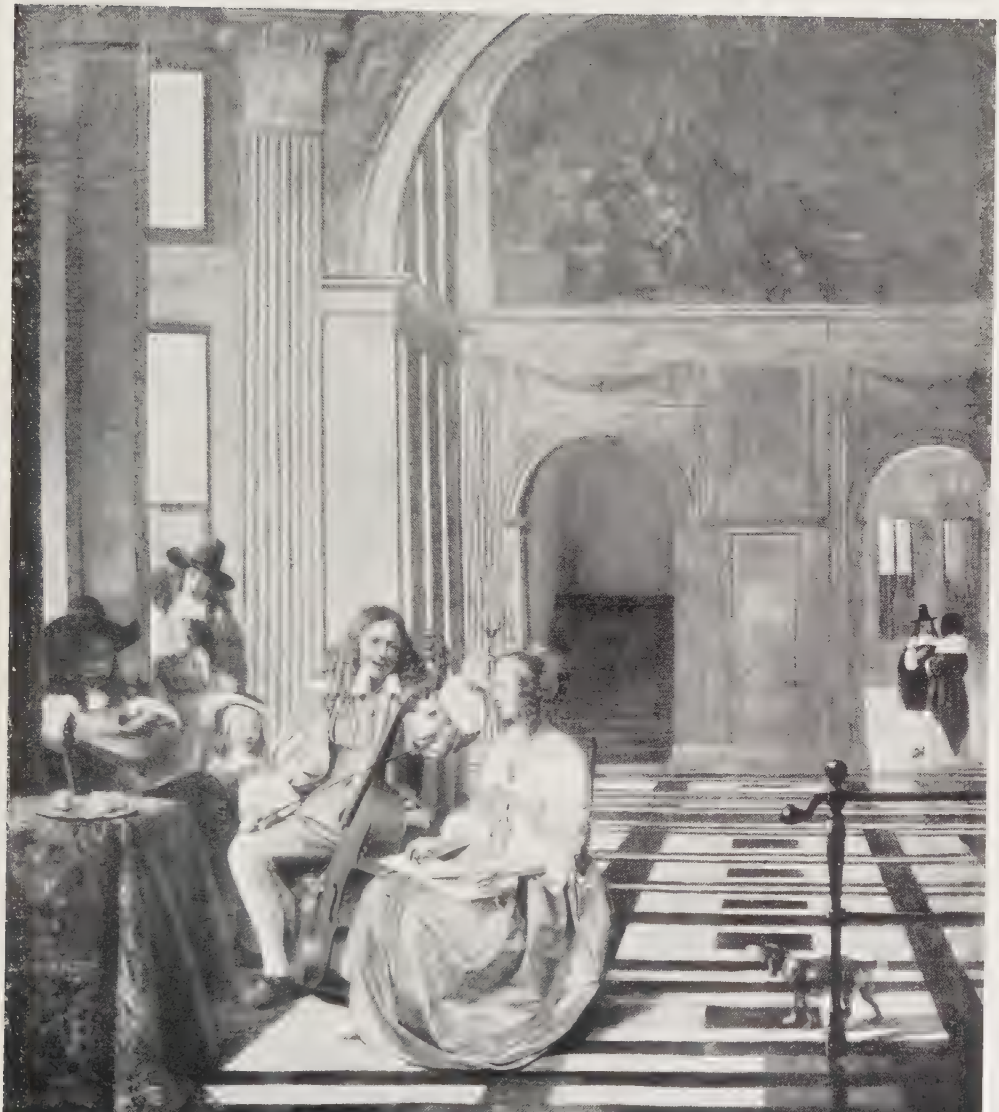
Leinwand, H. 66, B. 73

Das Kegelspiel

The game of skittles

Um 1665

Les joueurs de quille



Leipzig, Museum

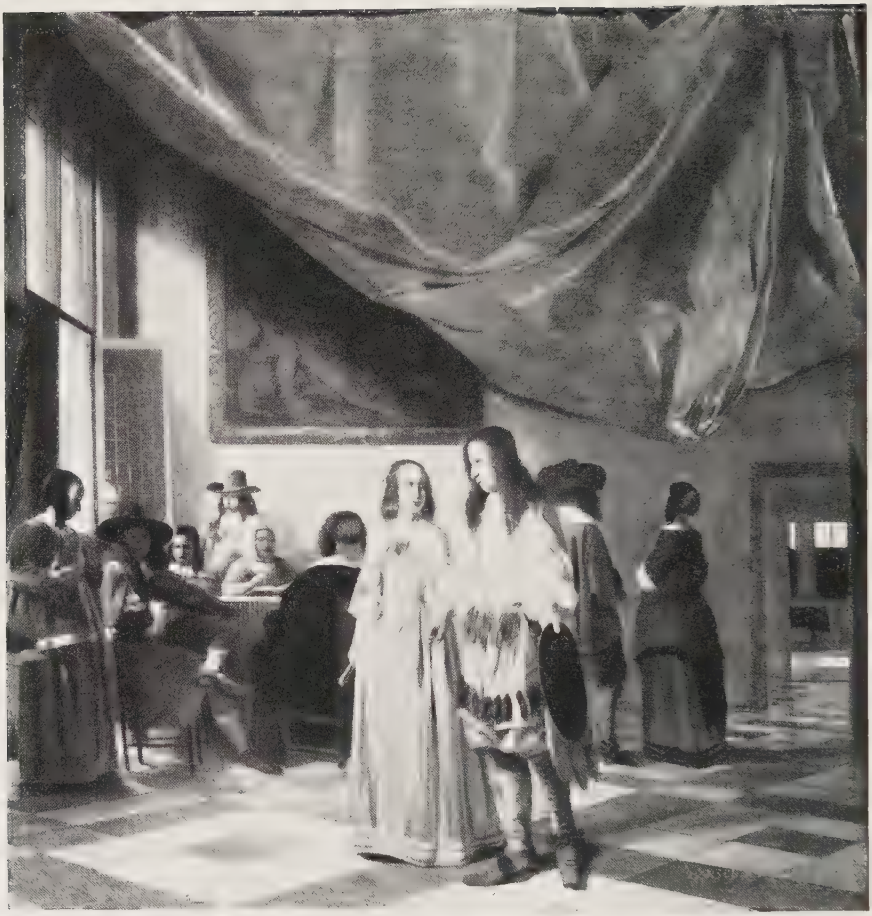
Leinwand, H. 81, B. 68

Das Konzert

Um 1666/68

The music-party

Le concert



Kopenhagen, Staatliches Museum für Kunst

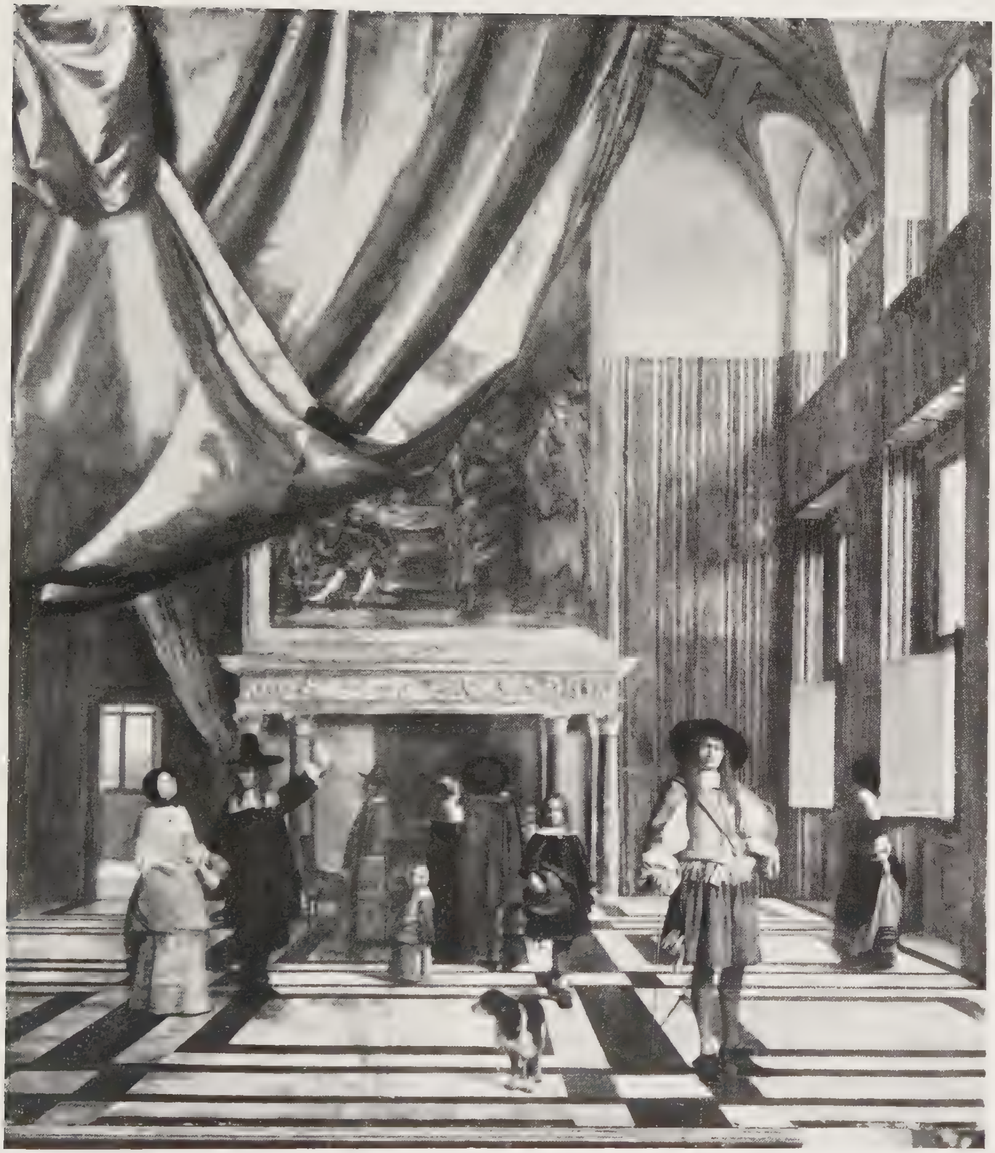
Leinwand, H. 72, B. 67

Das Menuett

The minuet

Um 1666/68

Le menuet



München, J. Boehler

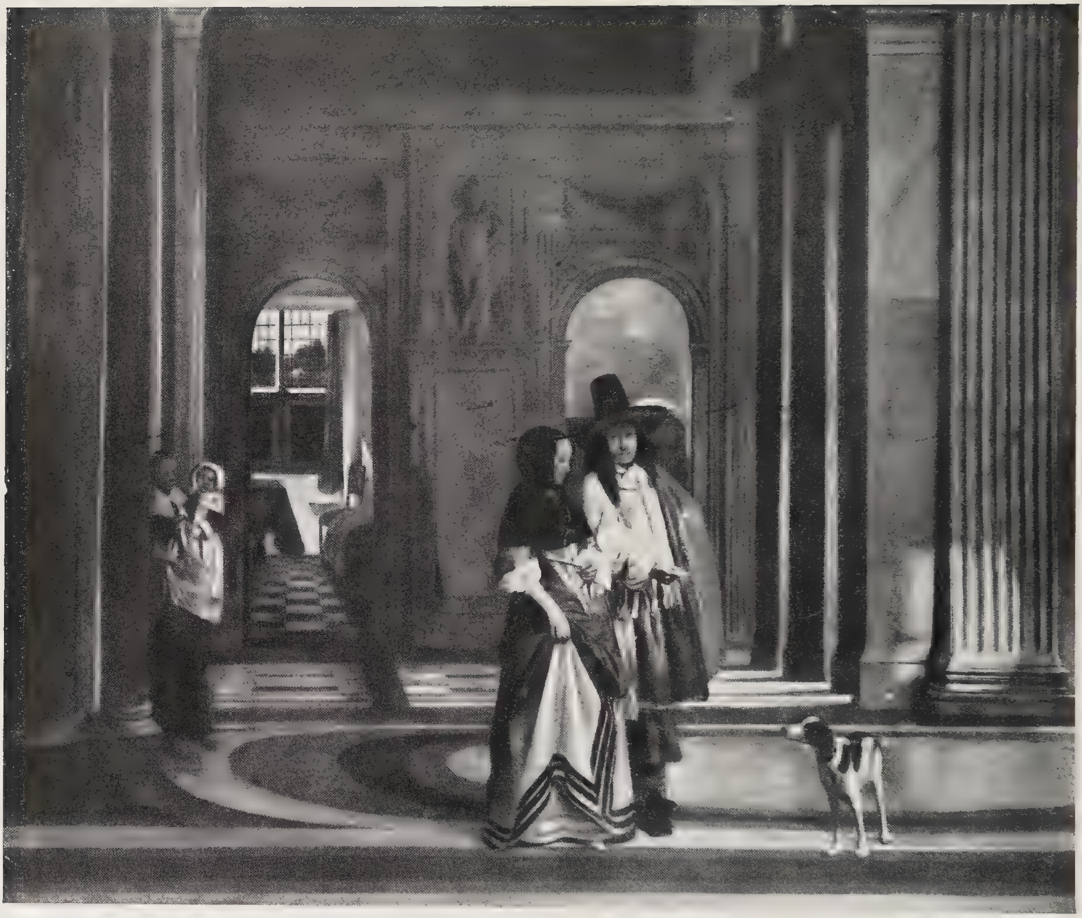
Leinwand, H. 112, B. 99

Das Bürgermeisterzimmer im Amsterdamer Rathaus
mit Besuchern

The burgomasters room in
the Amsterdam town hall

Um 1666/68

La salle des bourgmestres à
l'hotel de ville d'Amsterdam



Straßburg, Städtische Gemäldesammlung

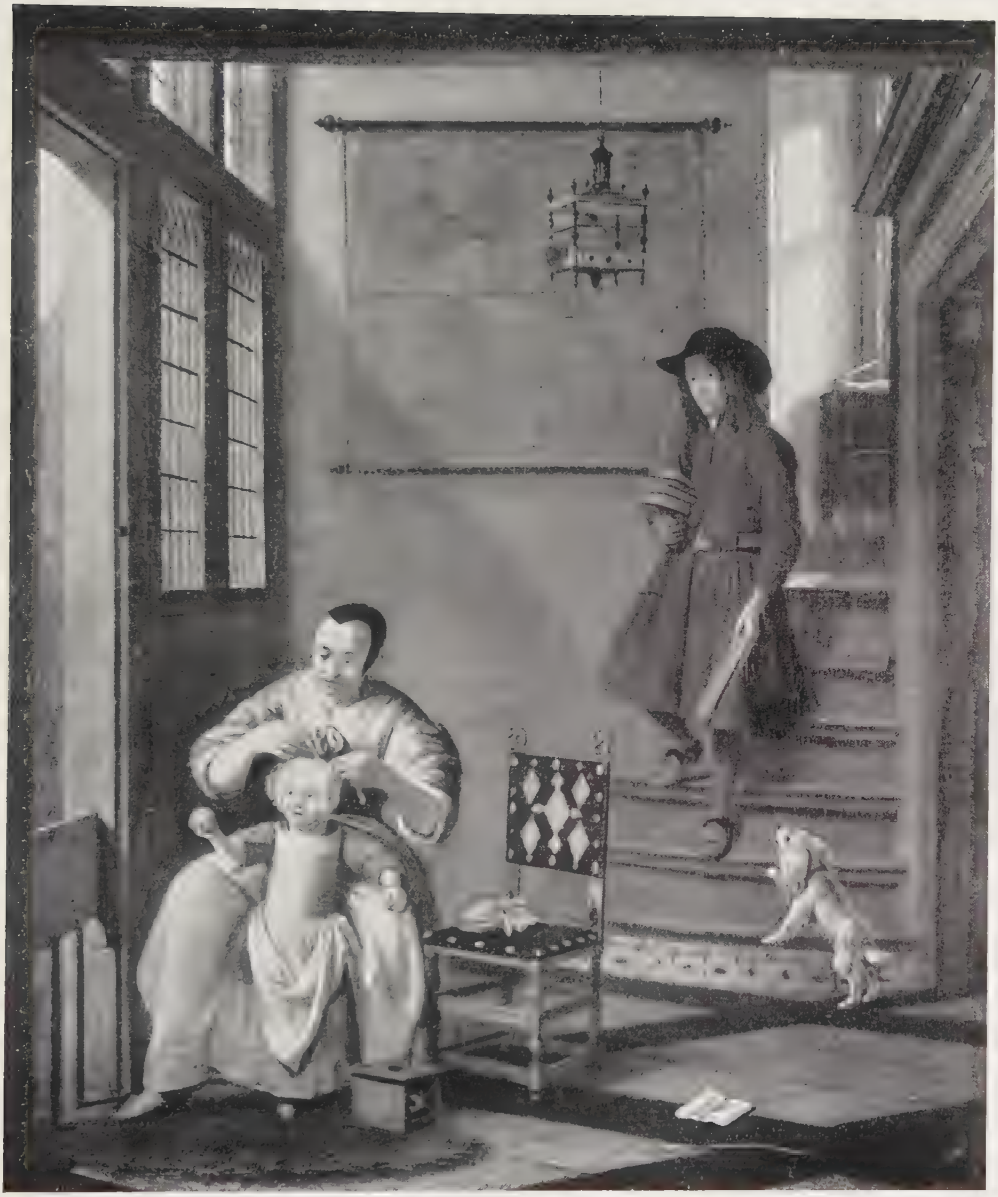
Leinwand, H. 72, B. 85

Der Ausgang

Um 1666/68

Going for a walk

Le départ pour la promenade



Paris, F. Kleinberger

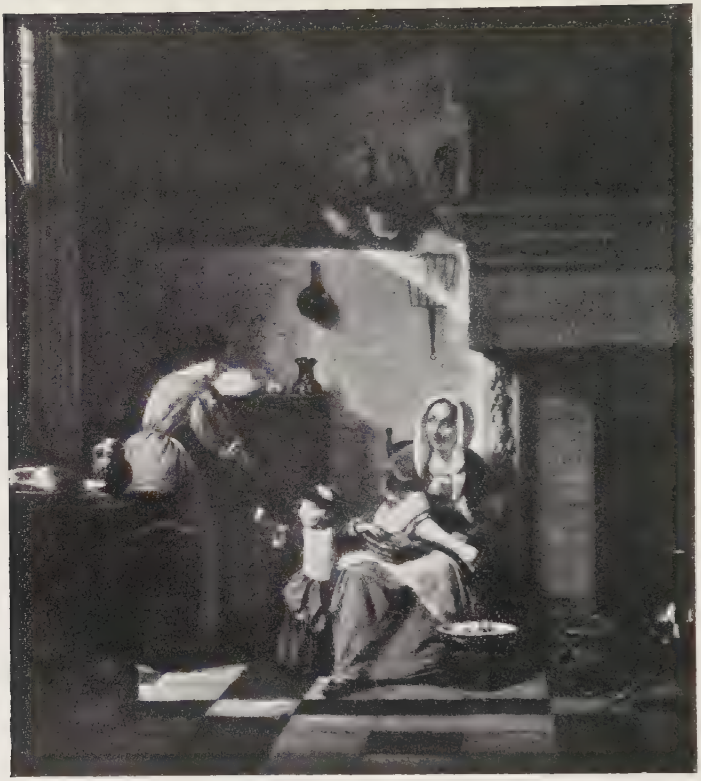
Leinwand, H. 62, B. 53

Der Schulknabe

The schoolboy

1668

L'écolier



Wien, von Gutmann

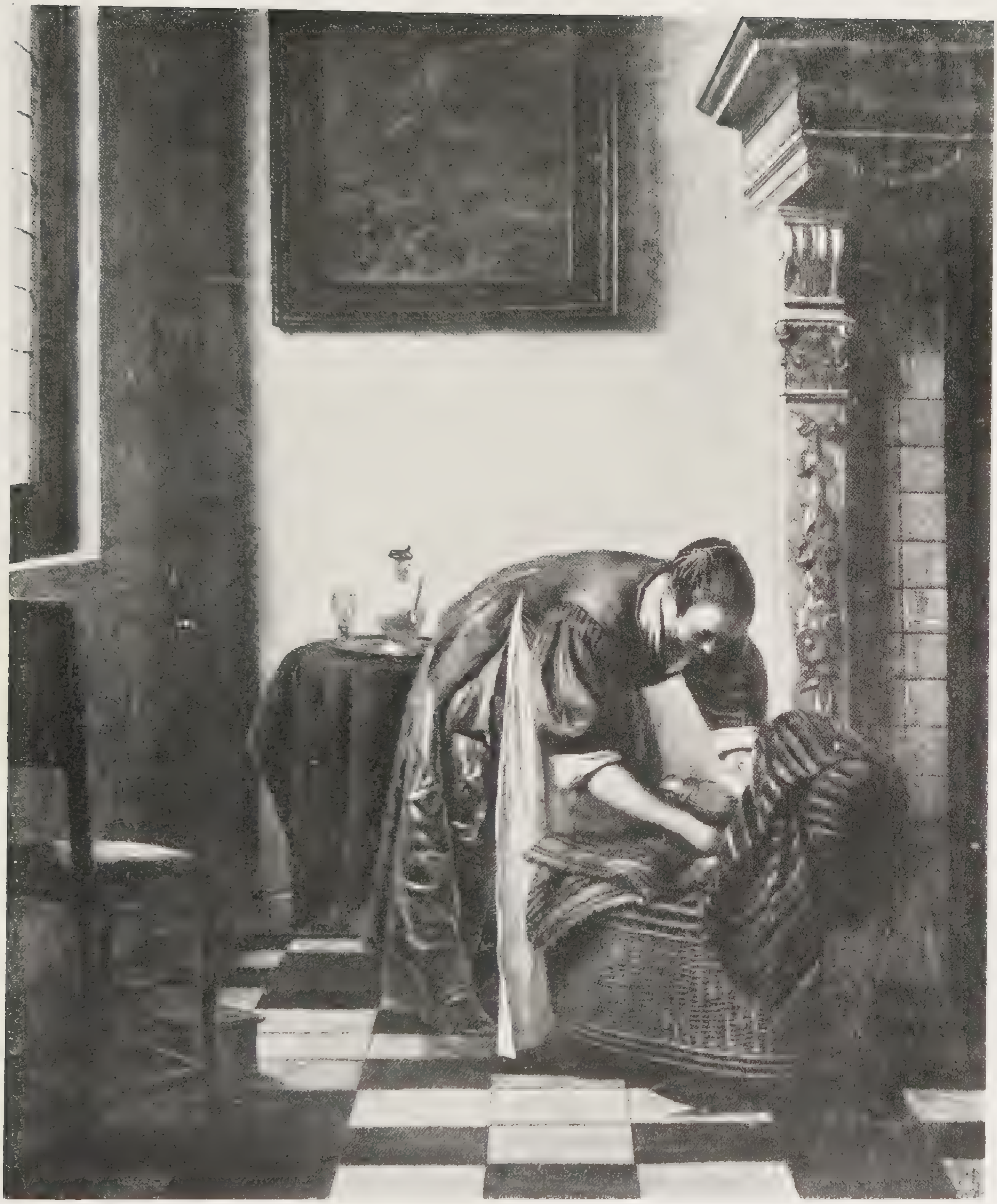
Leinwand, H. 69, B. 63

Die Birnenschälerin

Um 1668/73

Woman peeling pears

La corbeille de poires



London, O. Ashcroft

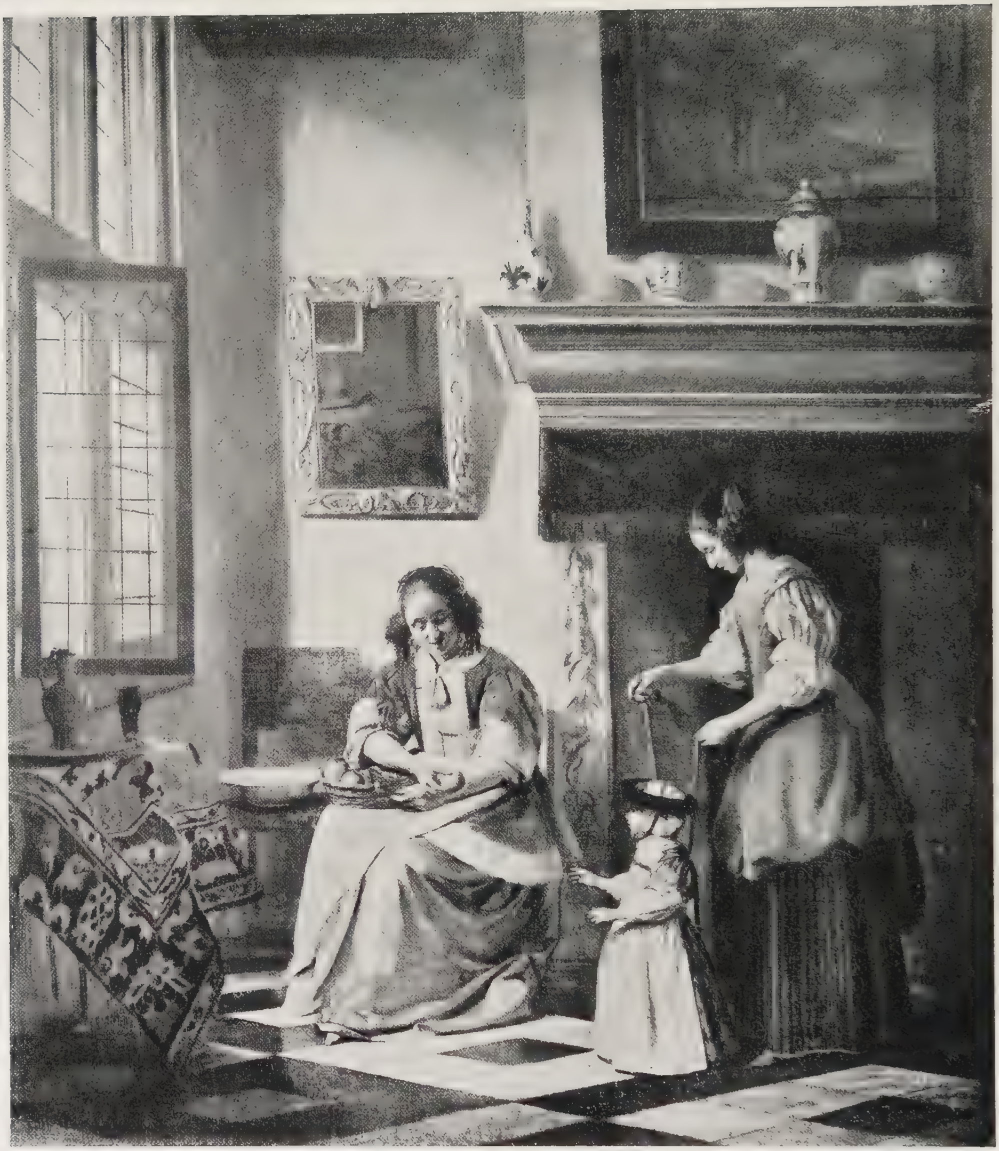
Holz, H. 16, B. 38

Die junge Mutter

The young mother

Um 1668/73

La berceau



Lützschena, Freiherr Speck von Sternburg

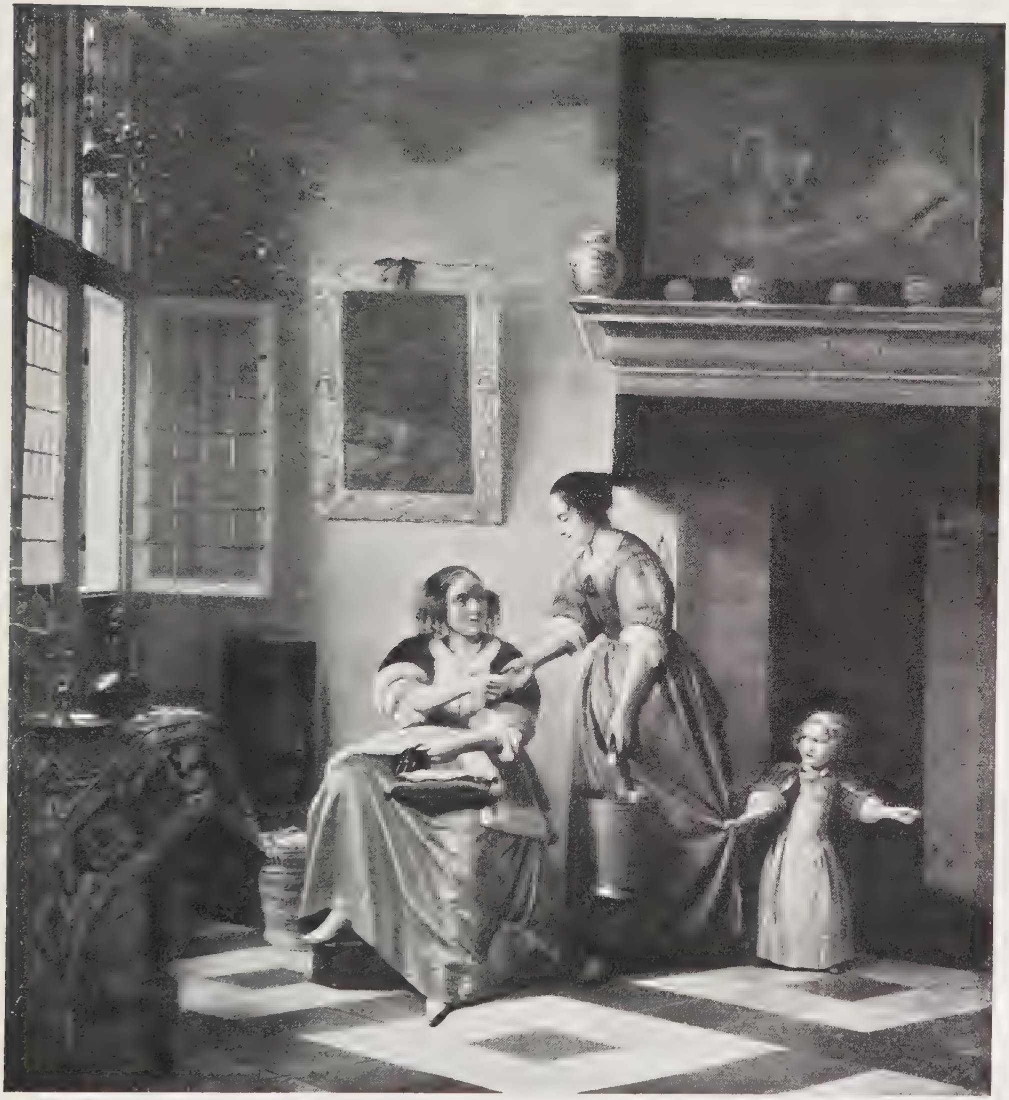
Leinwand, H. 67, B. 60

Unterricht im Laufen

Um 1668/73

Teaching the child to walk

Les premiers pas



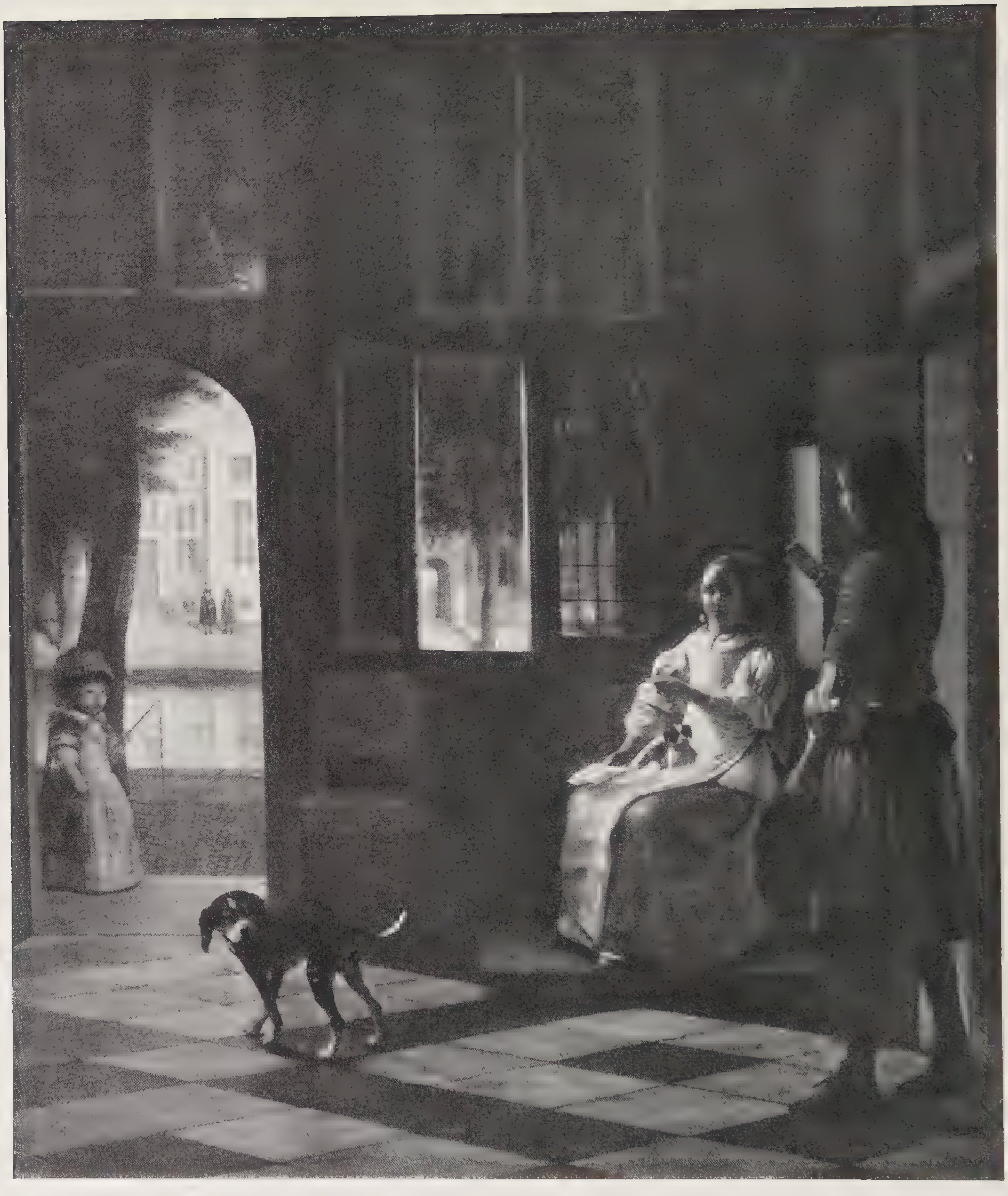
New York, Privatbesitz

Leinwand, H. 72, B. 64

Das Marktgeld
Um 1668/73

Woman giving money
to a servant girl

L'argent du marché



Amsterdam, Rijksmuseum

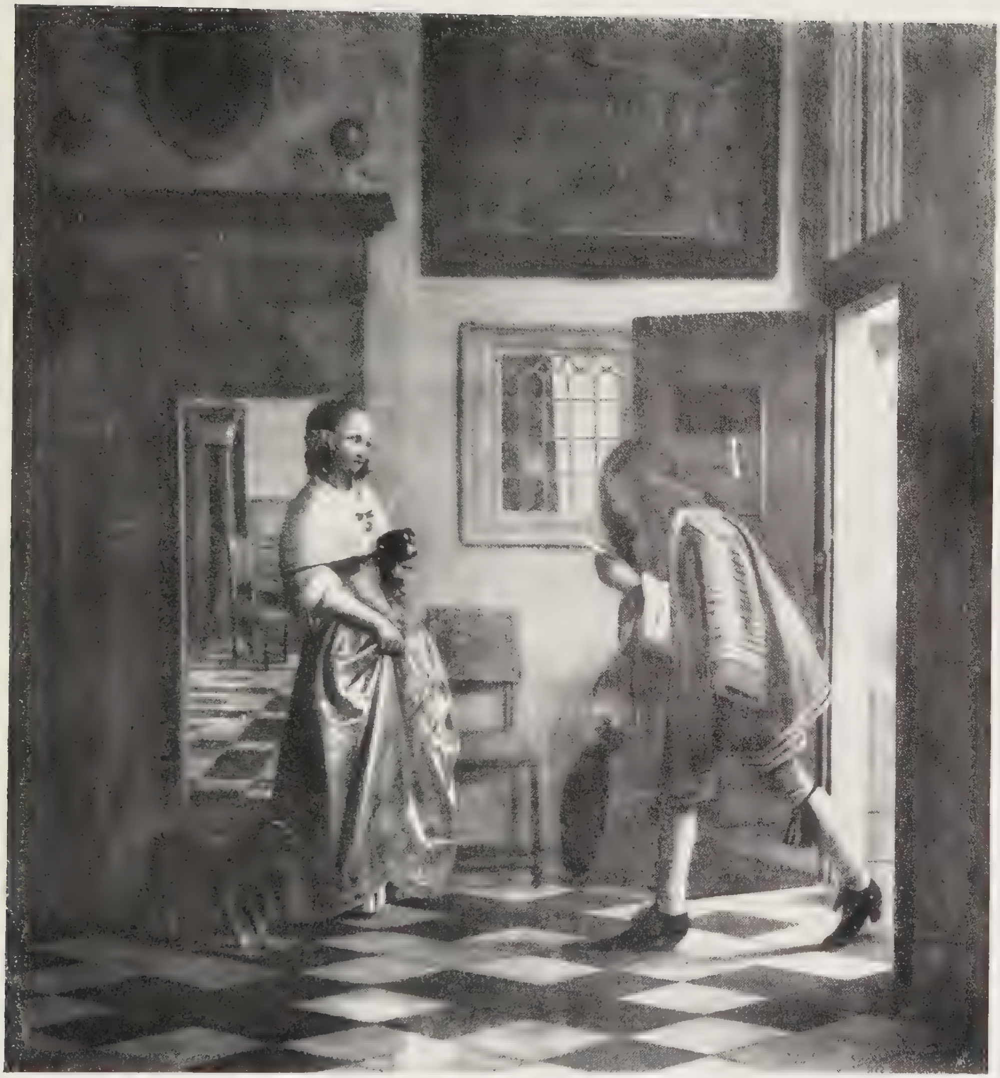
Leinwand, H. 68, B. 59

Der Briefbote

The messenger

1670

Le messager



Hamburg, Kunsthalle

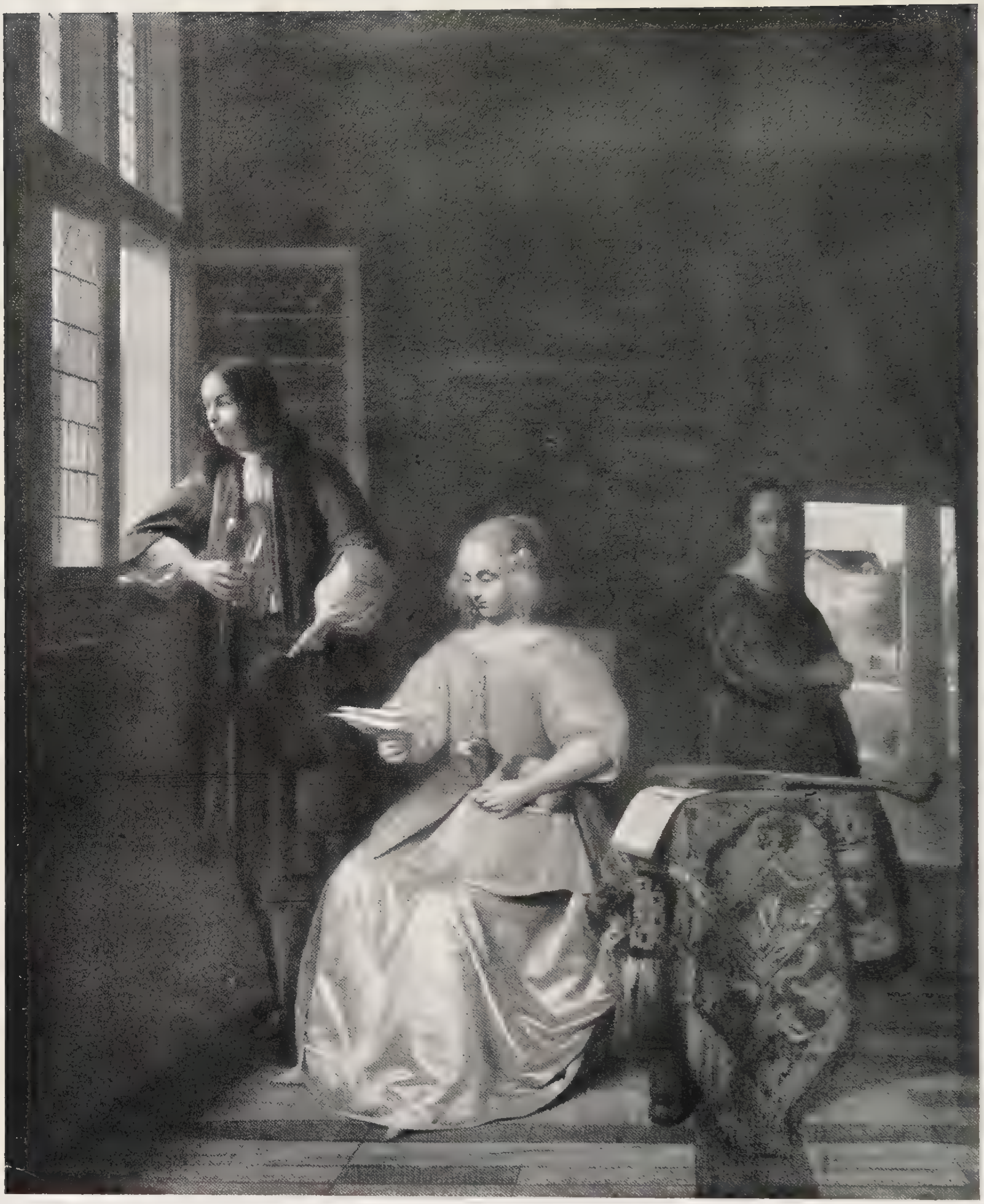
Leinwand, H. 71, B. 64

Der Liebesbrief

The love-letter

Um 1670

Le billet doux



Stockholm, Nationalmuseum

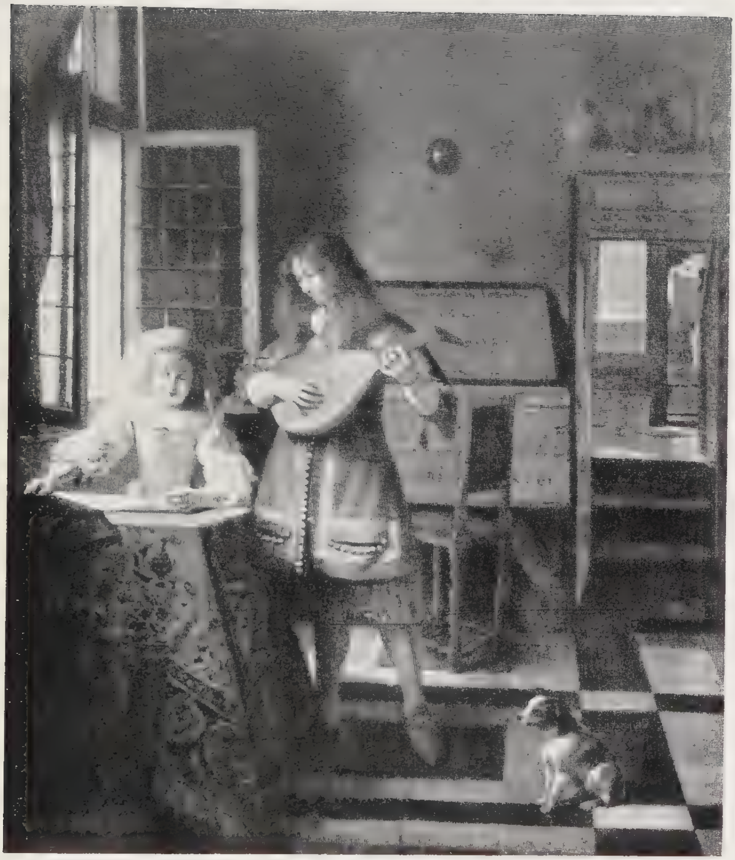
Holz, H. 57, B. 48

Die unerwartete Nachricht

The unexpected letter

Um 1670

La liseuse



Brüssel, Madame P. Errera

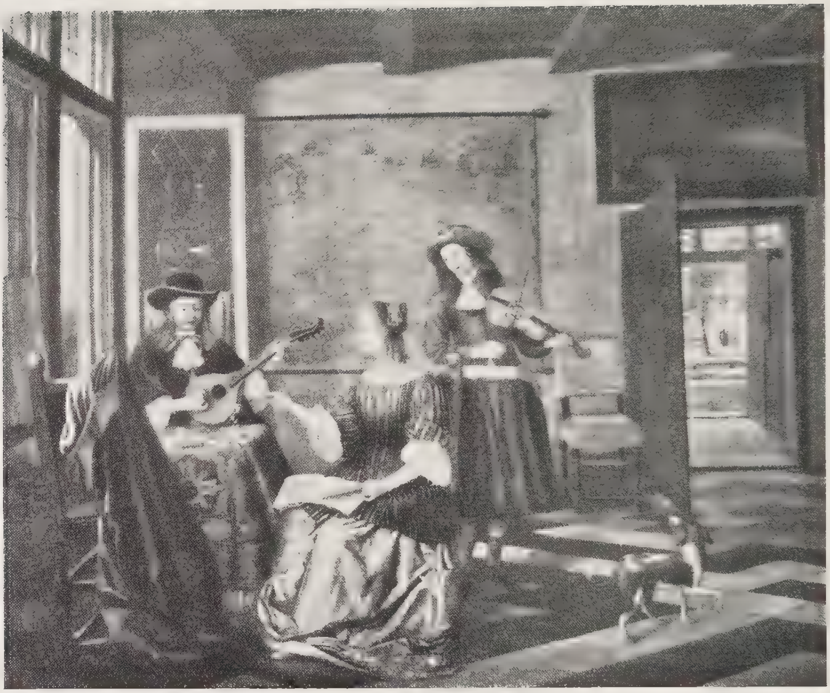
Leinwand, H. 71, B. 62

Das Duett

The duet

1670

Le duo



Paris, Madame Henri Heugel

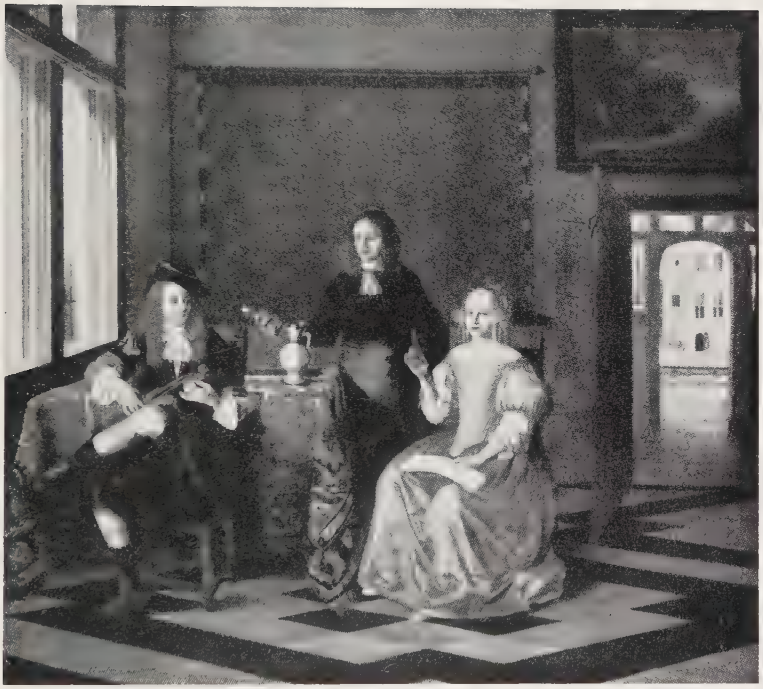
Leinwand, H. 43, B. 52

Das Trio

The trio

1670

Le trio



Paris, F. Kleinberger

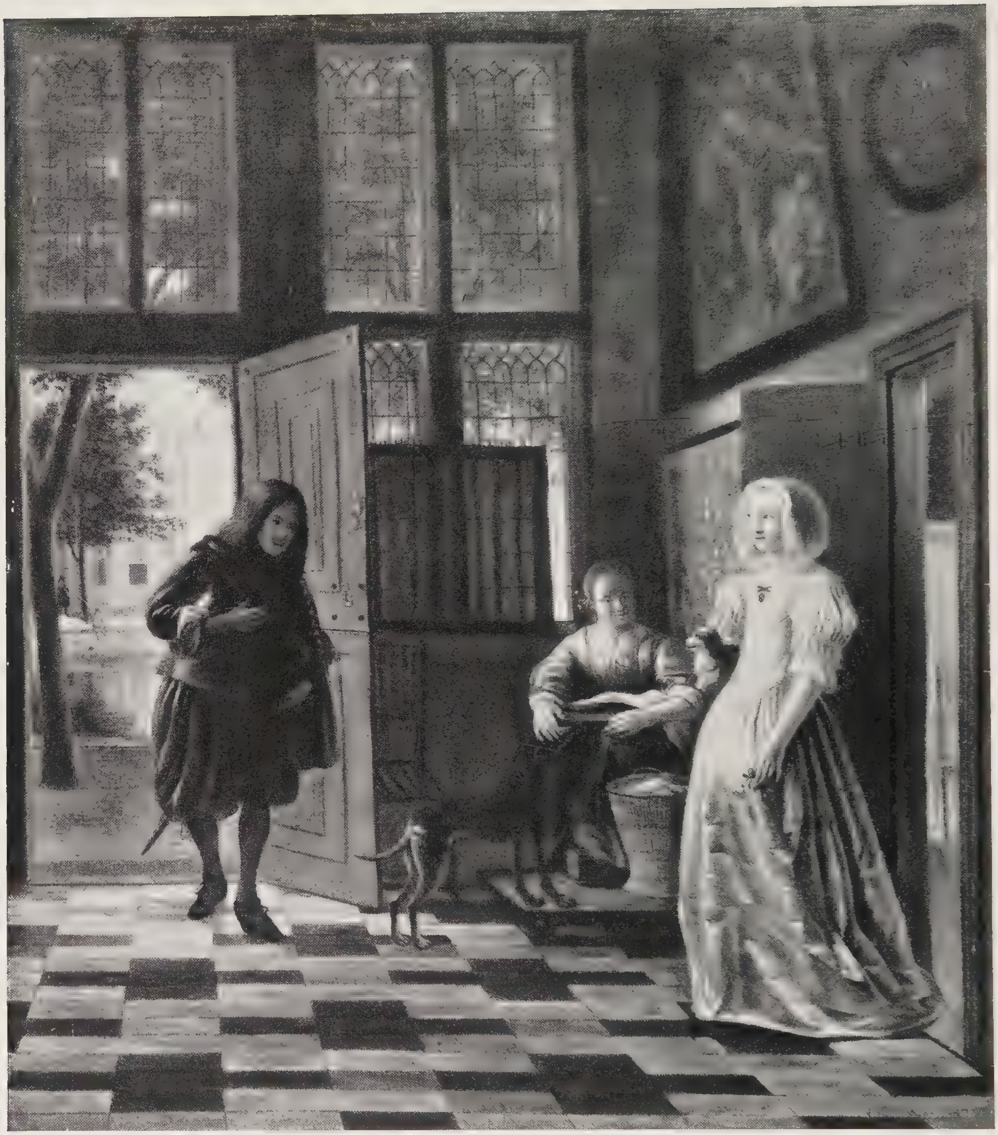
Leinwand, H. 55, B. 61

Das Duett

The duet

Um 1670

Le duo



New York, Privatbesitz

Leinwand, H. 71, B. 65

Der Besuch des Liebhabers

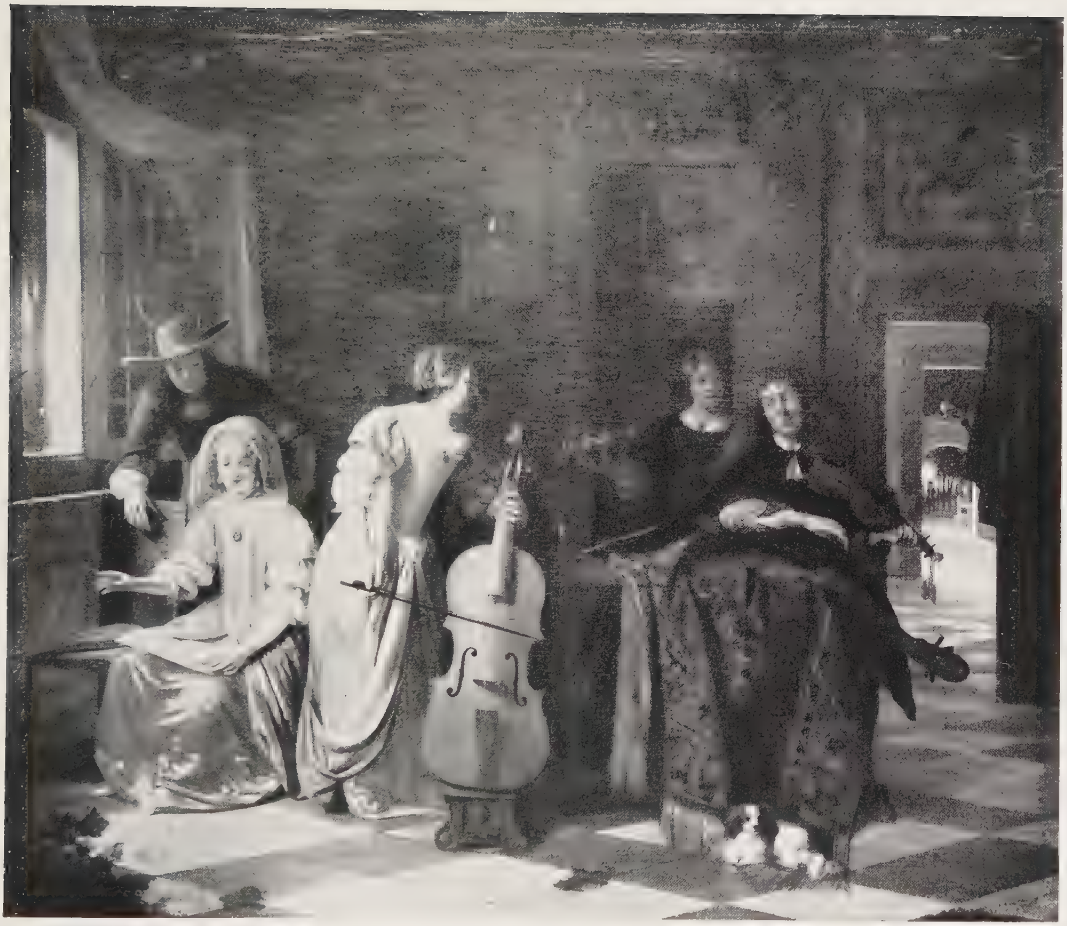
The visit of the lover

Um 1671/74

L'amoureux

SECOND AMSTERDAM PERIOD

ABOUT 1670—1685



Kopenhagen, Staatliches Museum für Kunst

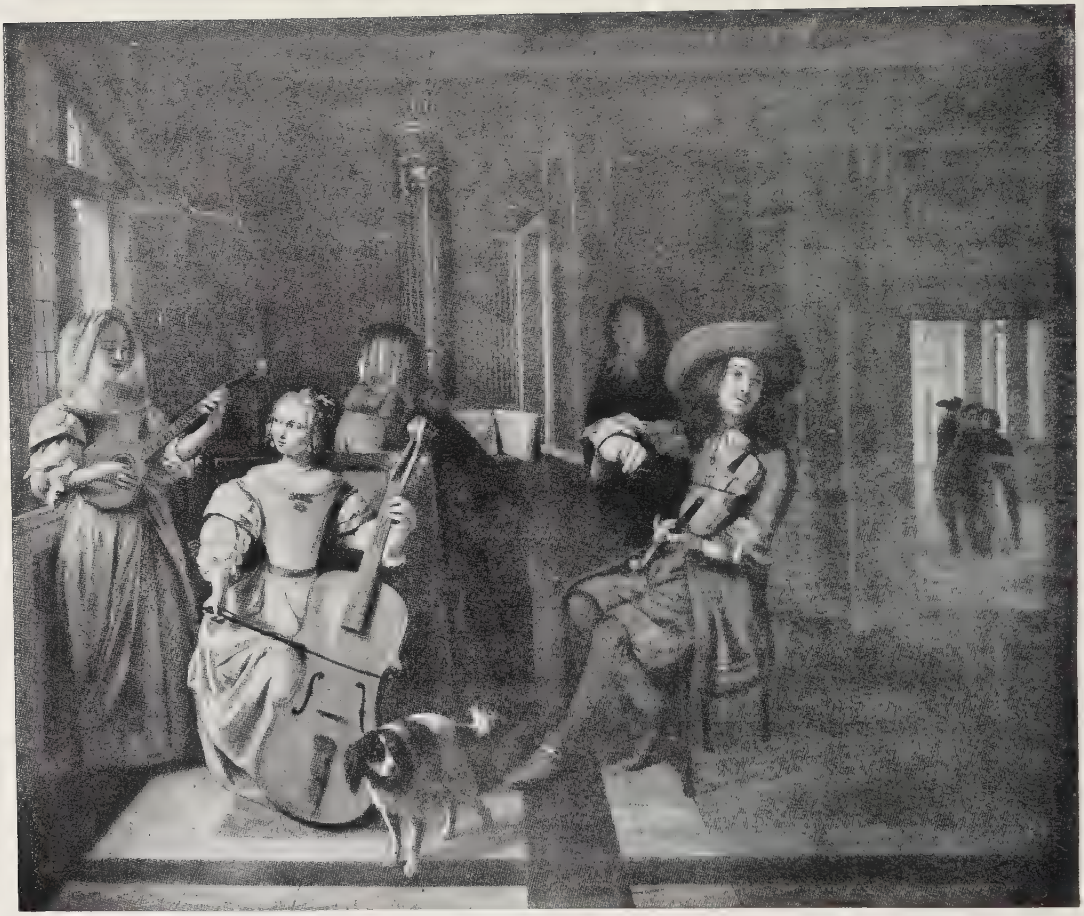
Leinwand, H. 92, B. 107

Die Cellospielerin

Um 1671/74

The cello-player

La violoncelliste



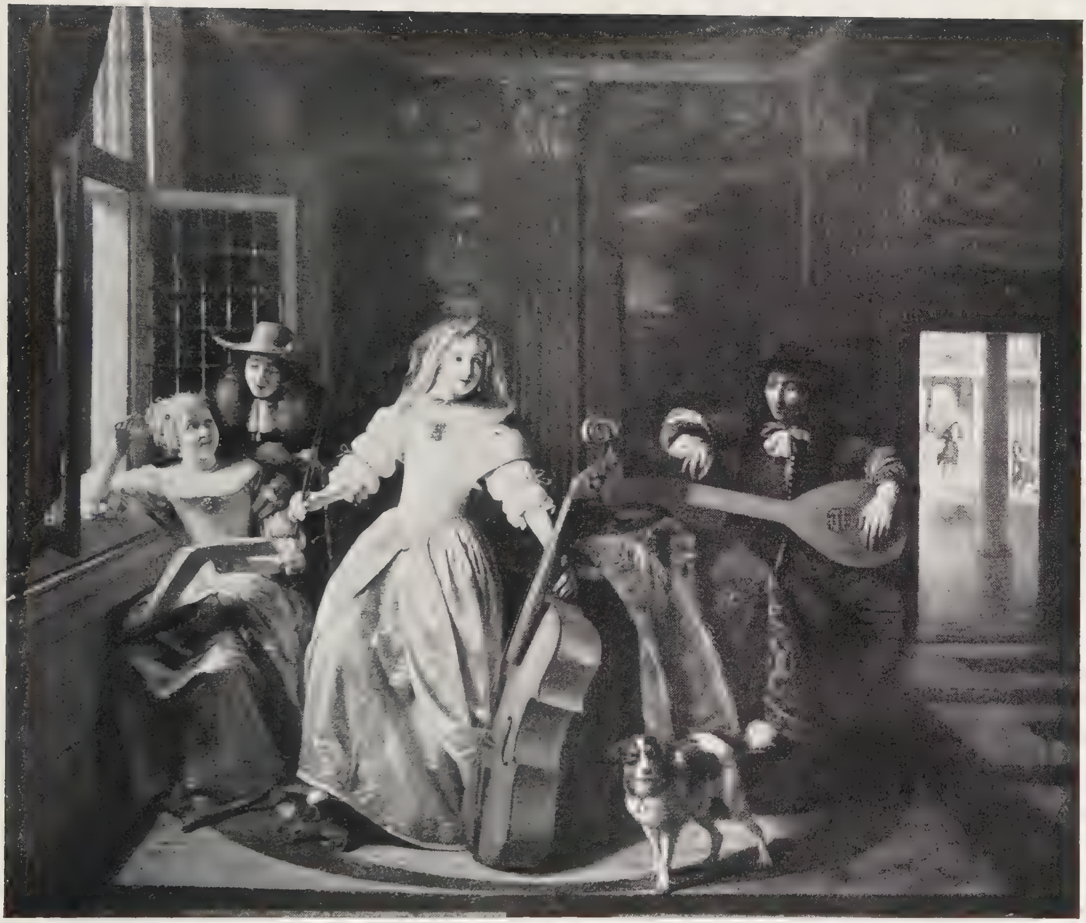
Richmond, Sir Herbert Cook

Leinwand, H. 91, B. 108

Das Quartett
Um 1671/74

A quartet

Le quatuor



New York, Charles T. Yerkes (verkauft)

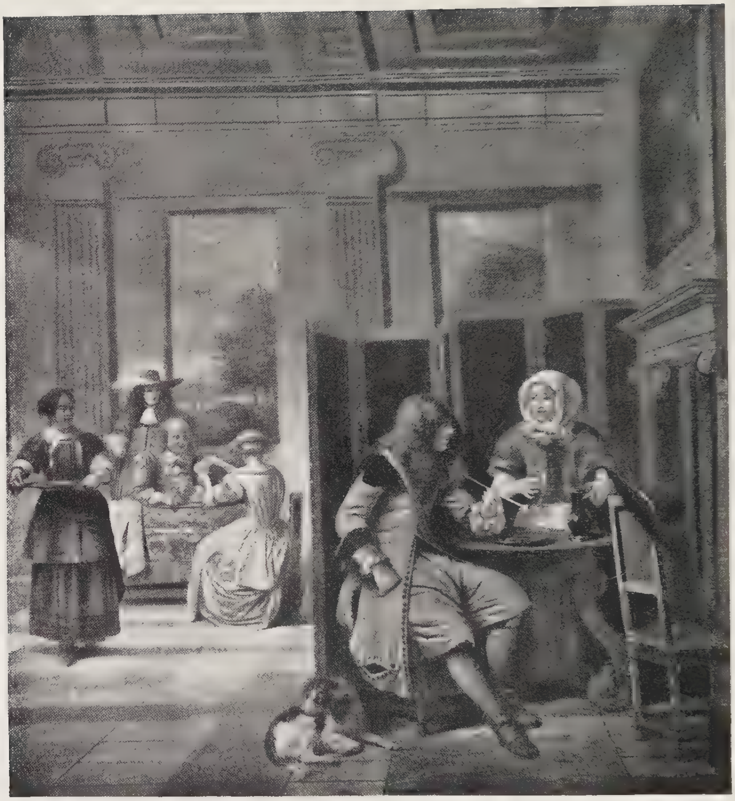
Leinwand, H. 85, B. 105

Beim Stimmen der Instrumente

Tuning the instruments

Um 1671/74

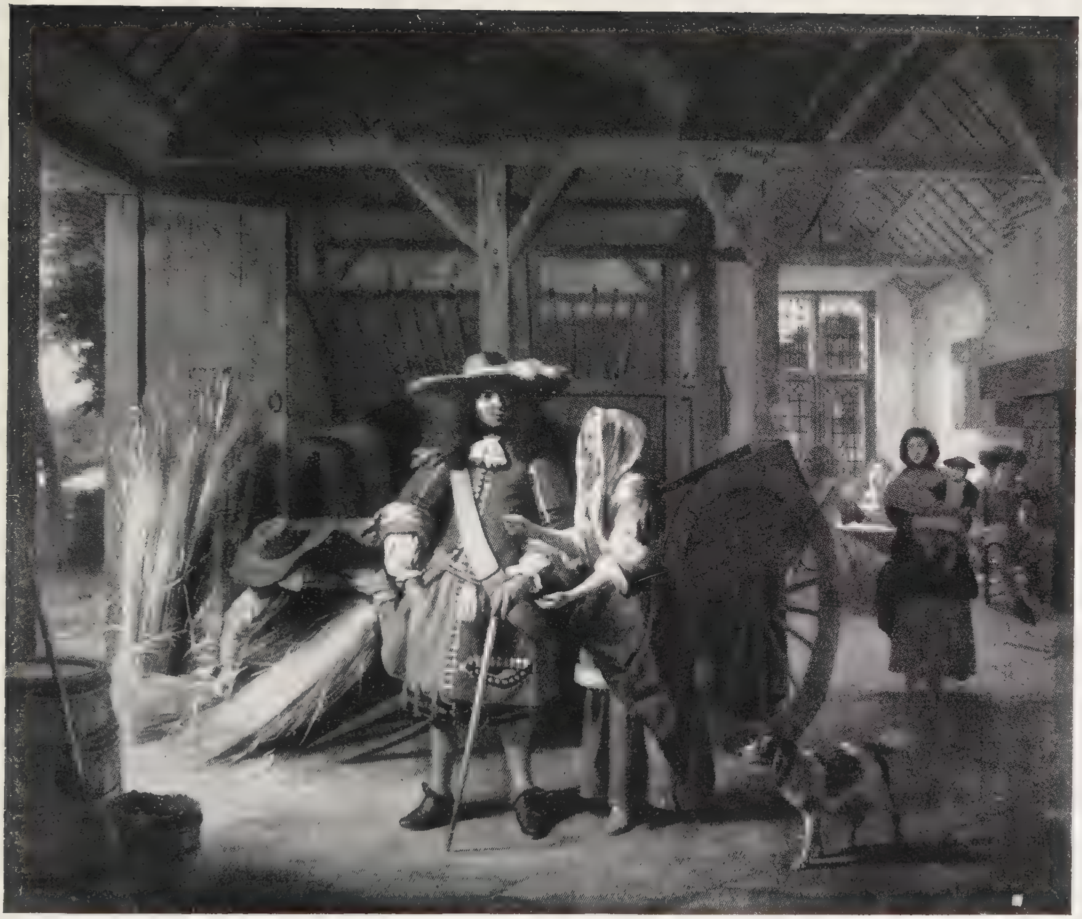
L'accordement des instruments



Basel, Frau R. Vischer-Burckhardt Leinwand, H. 88, B. 81

Das Liebespaar hinter dem Wandschirm

The couple behind the screen Um 1671/74 Le paravent



New York, S. Borchardt

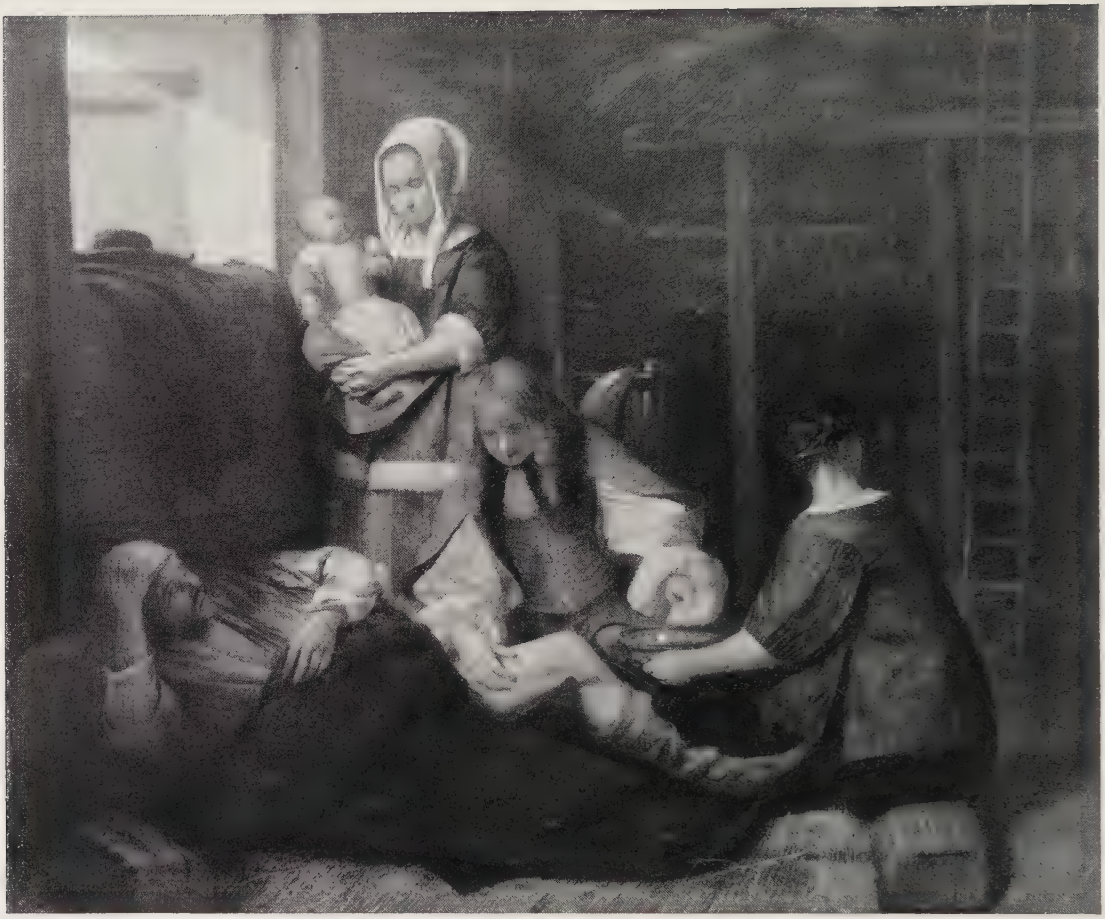
Leinwand, H. 93, B. 110

Die Verrechnung

Um 1671/74

Paying the hostess

Le paiement de l'écot



London, Th. Agnew & Sons (verkauft)

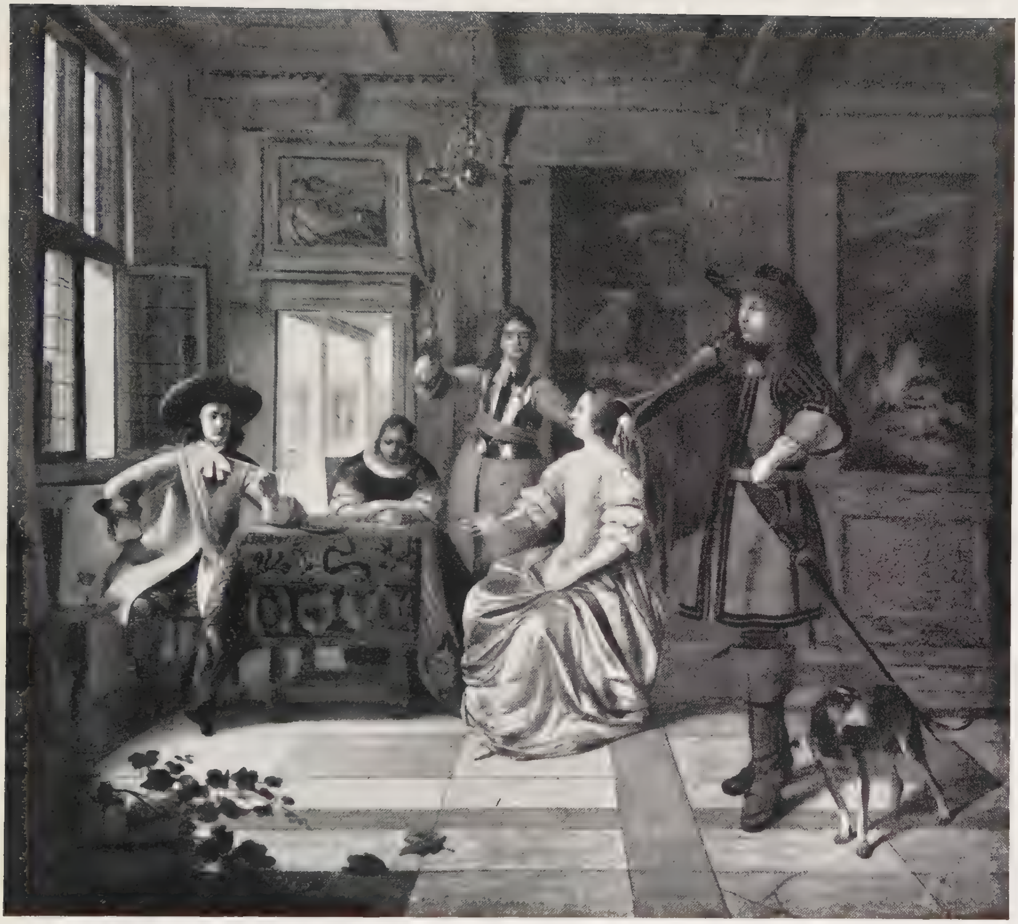
Holz, H. 40, B. 51

Der verwundete Soldat

Um 1671/74

The wounded soldier

Le soldat blessé



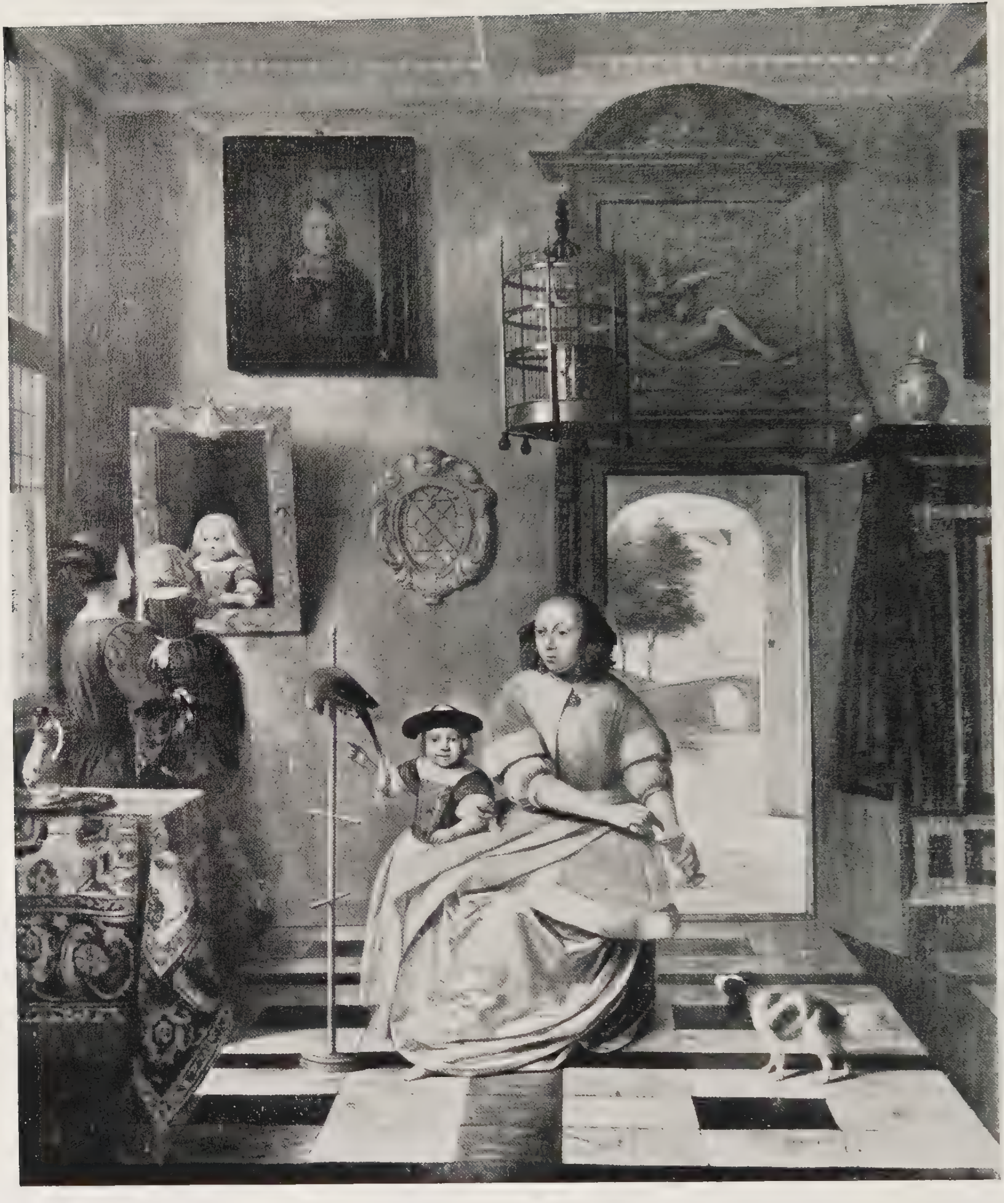
Berlin, Kaiser-Friedrich-Museum (Depot)

Leinwand, H. 85, B. 92

Der Trompeter
Um 1671/74

The trumpeter

Le trompette



Paris, Madame A. Schloss

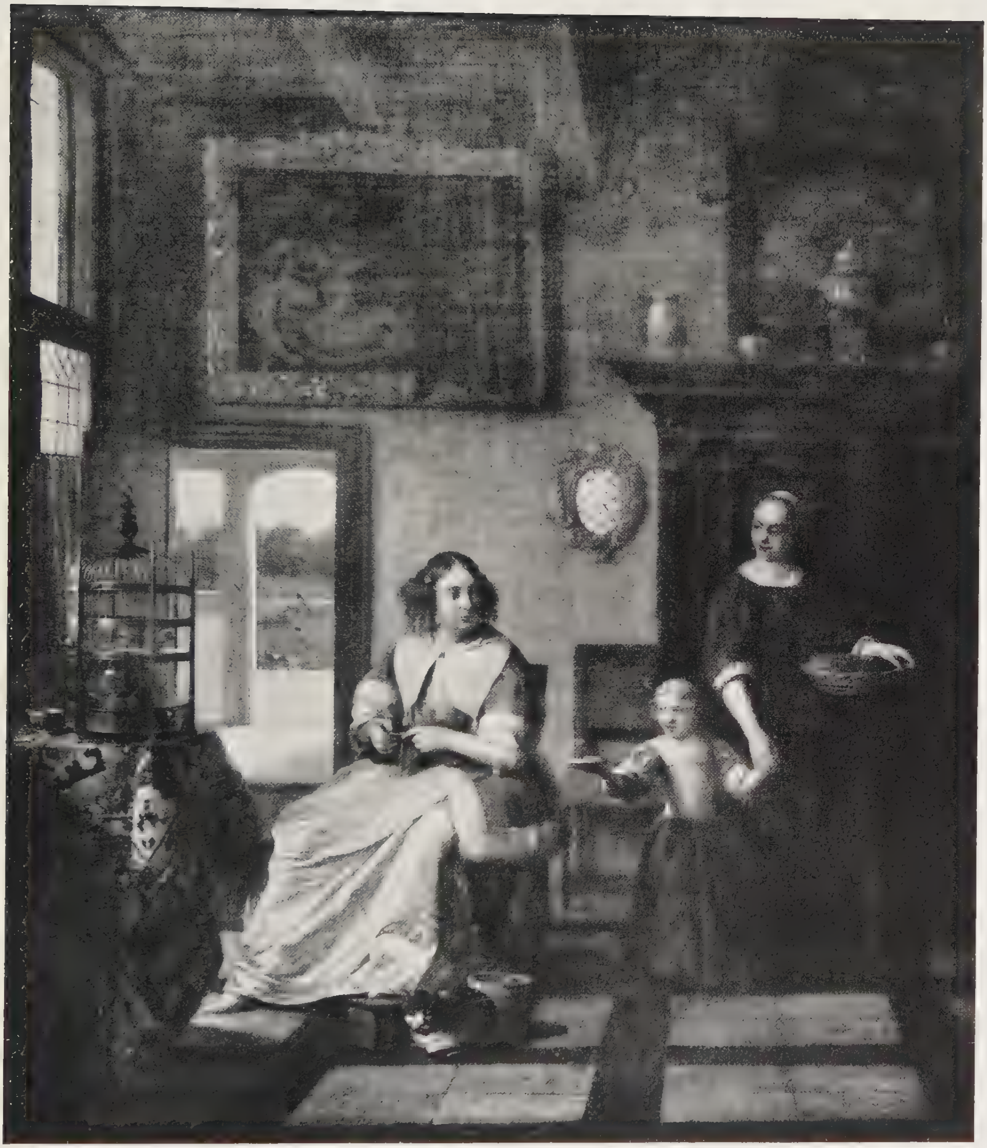
Leinwand, H. 75, B. 65

Der Papagei

The parrot

1673

Le perroquet



London, Duke of Buccleuch

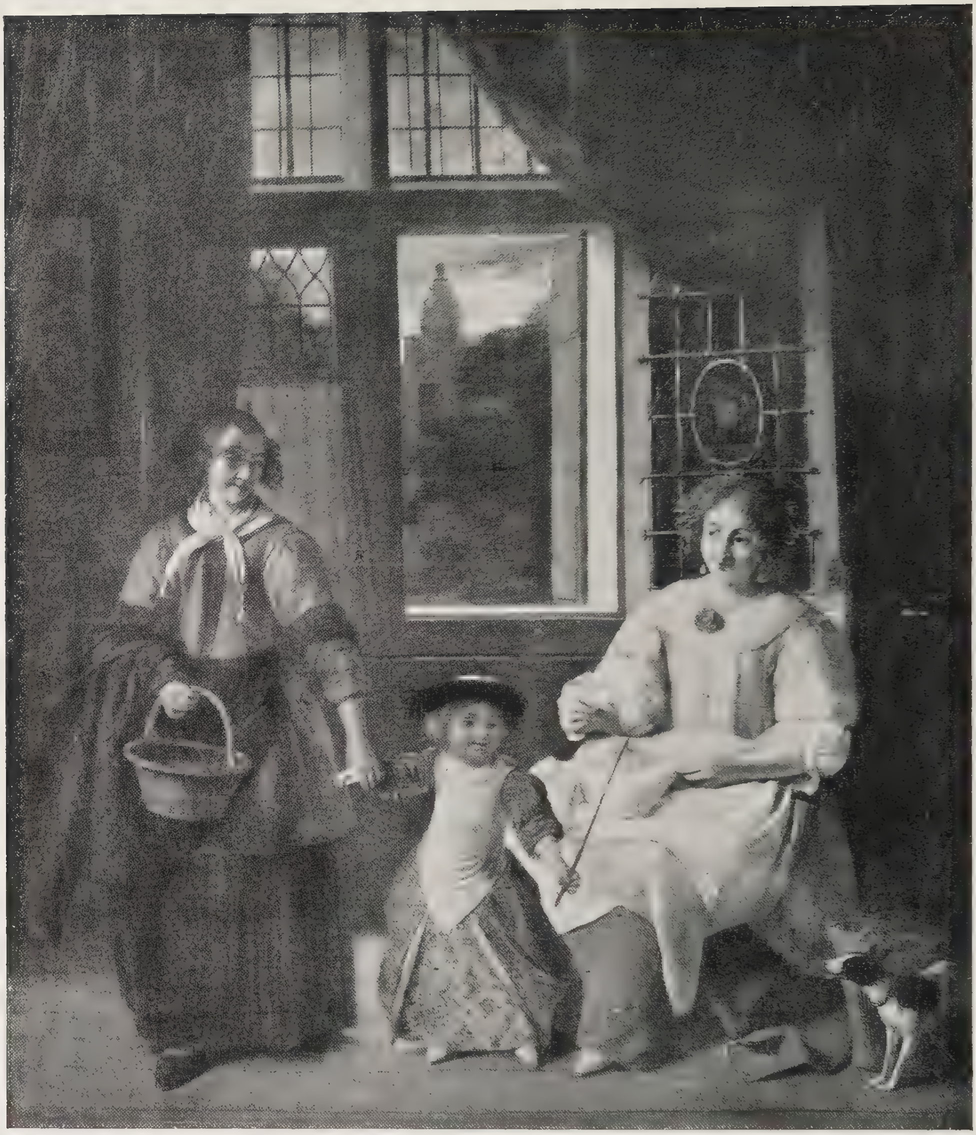
Leinwand, H. 70, B. 60

Dame beim Häkeln und Dienstmagd mit Kind

Um 1673

Lady knitting, servant-girl and child

La tricoteuse



London, P. & D. Colnaghi (verkauft)

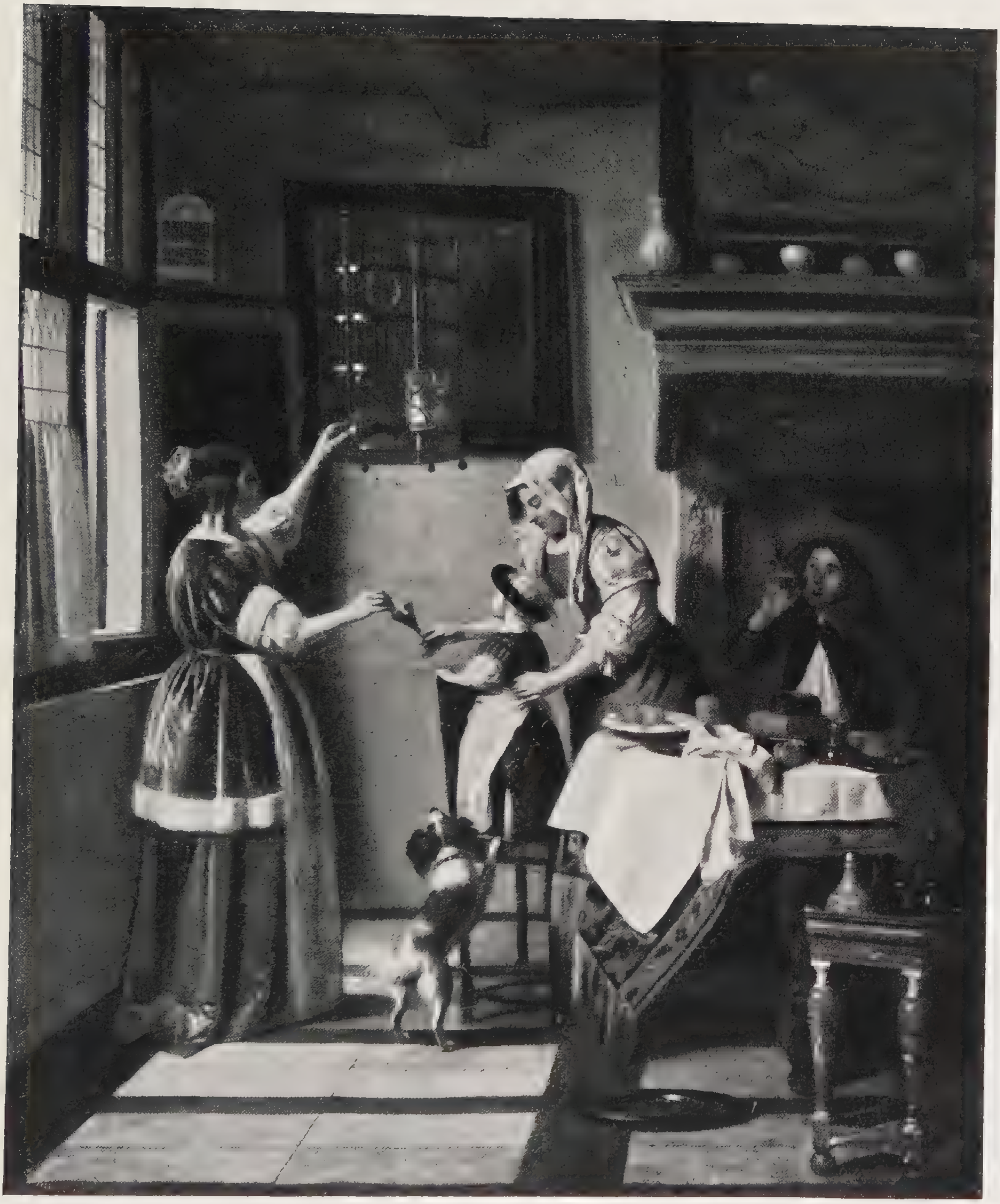
Leinwand, H. 64, B. 56,2

Das Kind mit der Peitsche

Woman, servant-girl and child

Um 1670/73

L'enfant avec le fouet



London, Earl of Northbrook

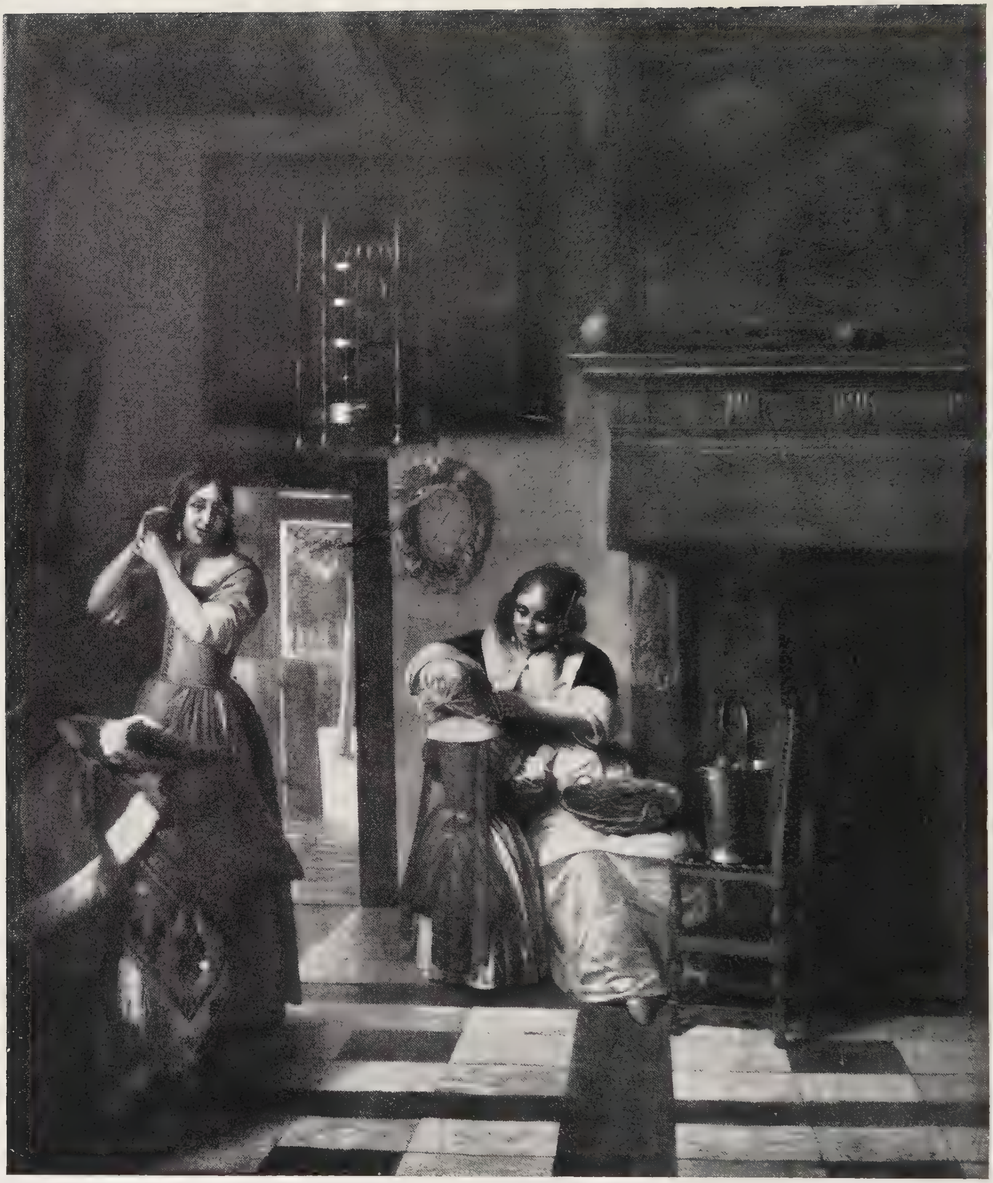
Leinwand, H. 77,5, B. 67,5

Der Lieblingspapagei

Um 1673

The favourite parrot

La perroquet favori

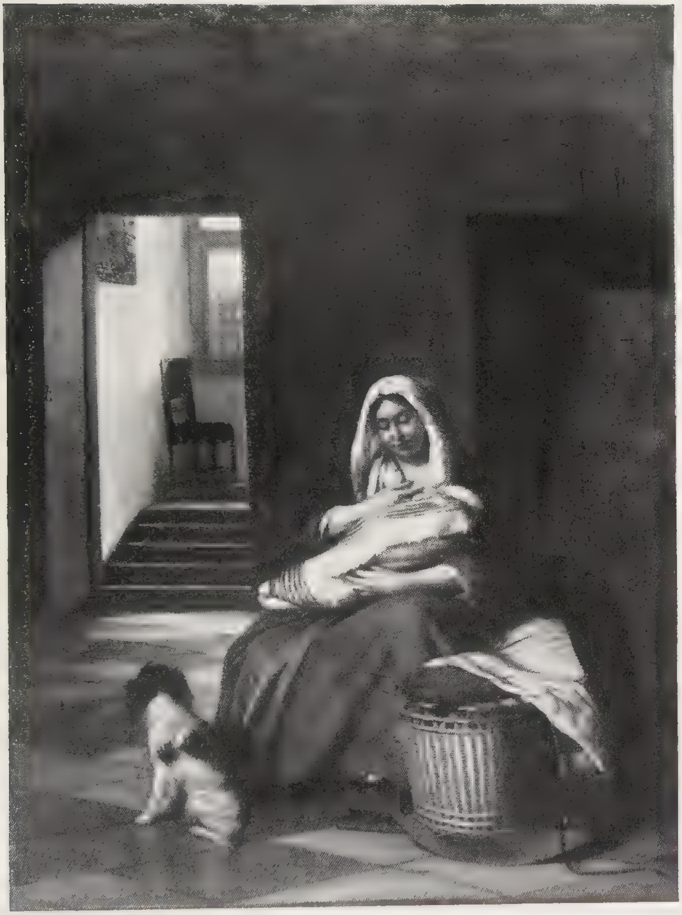


Leningrad, Eremitage (Sammlung Yussupoff) Leinwand, H. 74, B. 61

Vorbereitung zum Ausgang
Um 1673

The toilet

La toilette



Detroit, Art Institute

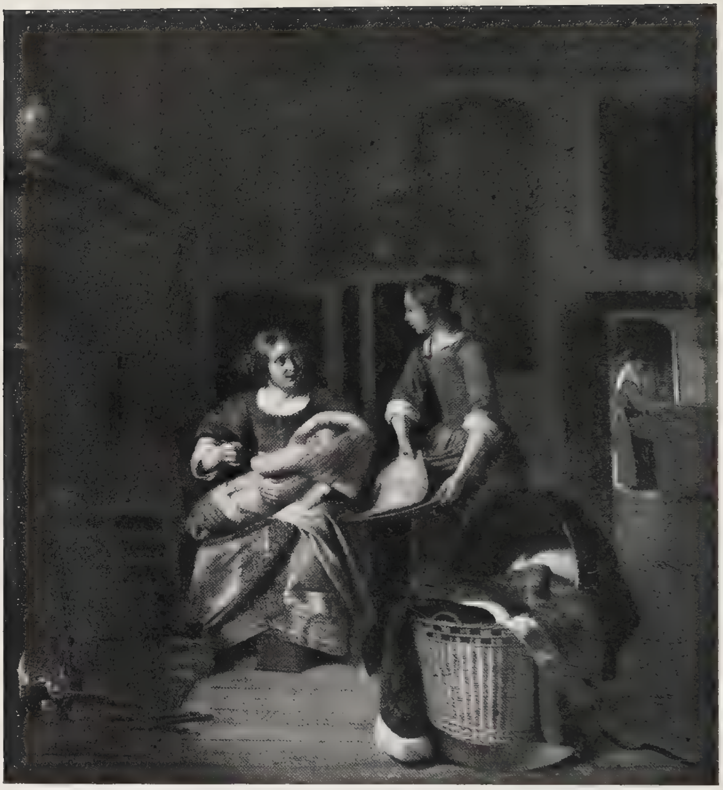
Leinwand, H. 80, B. 59,7

Mutter, ihr Kind nährend

Woman with her baby at her breast

Um 1671/74

Maternité



Kopenhagen, Staatliches Museum für Kunst

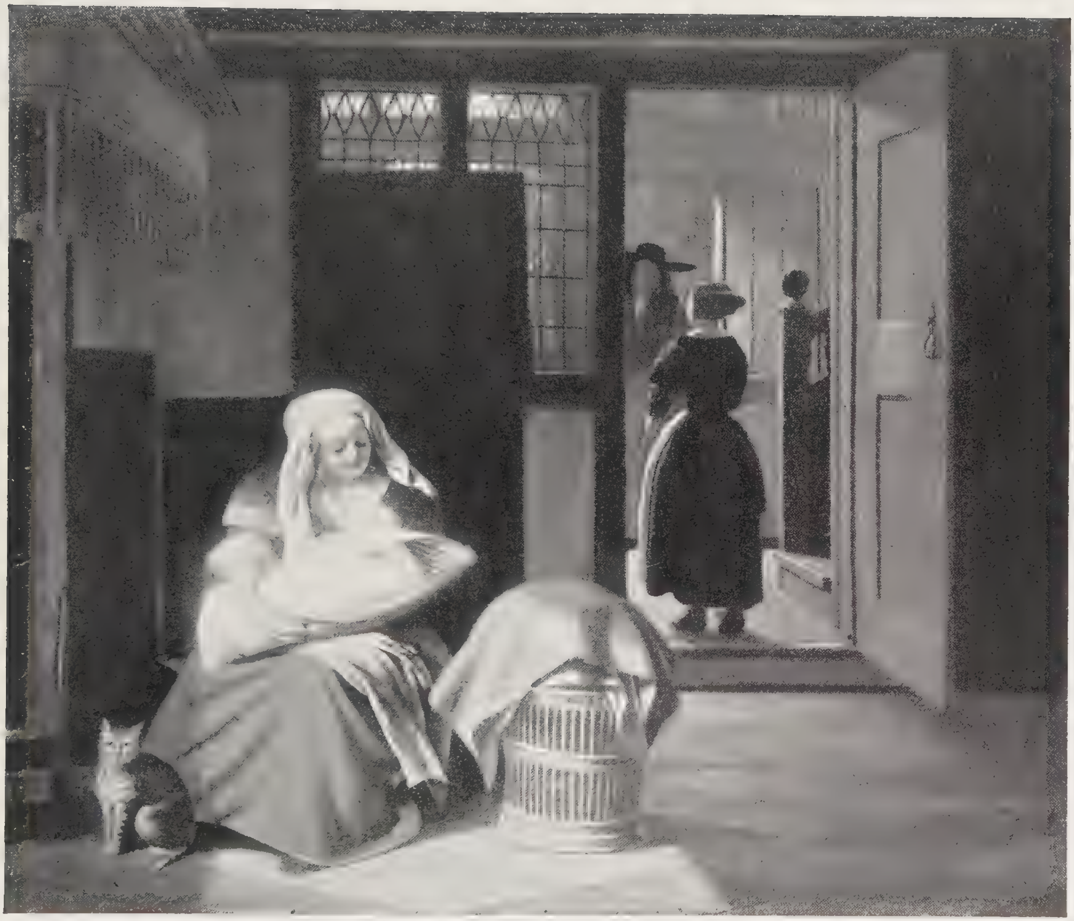
Leinwand, H. 92, B. 84

Der Fischeinkauf

Mother with a child and servant girl with a fish

Um 1670/75

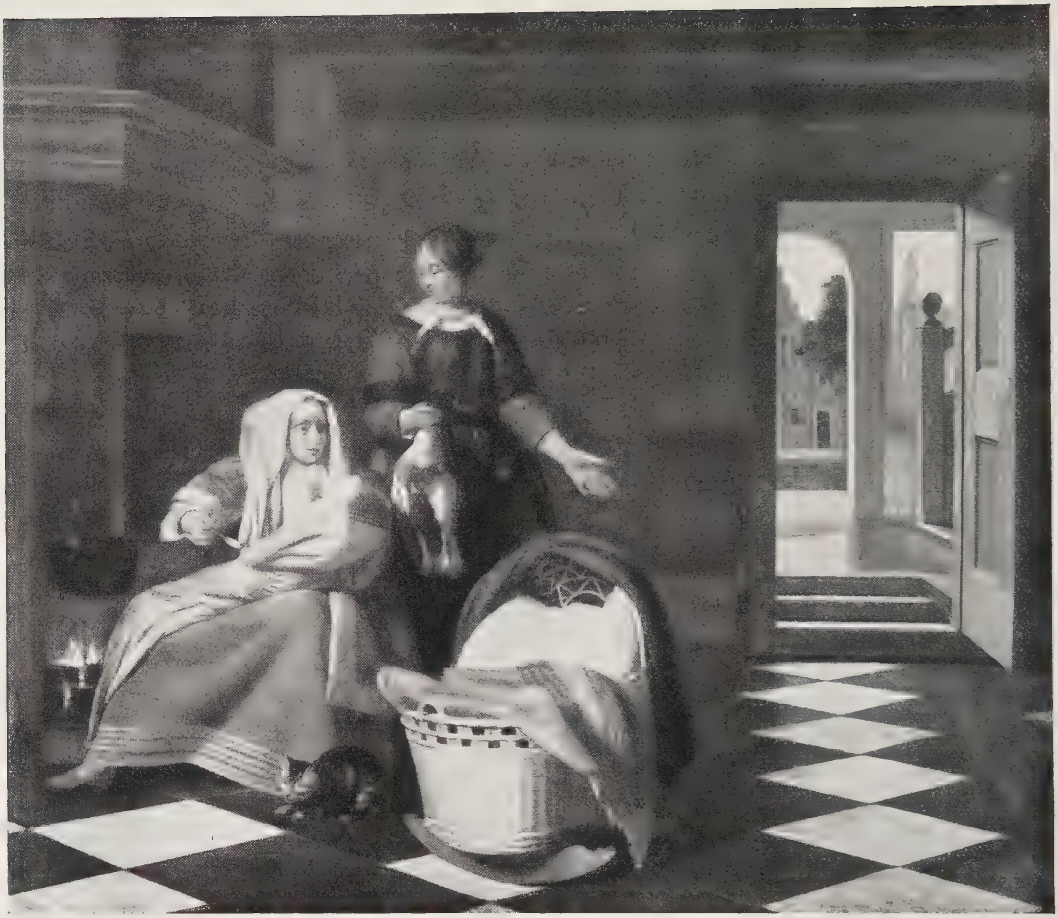
Le poisson



New York, van Diemen & Co. Leinwand, H. 56, B. 60

Die junge Mutter

Woman with a child in her lap Um 1670/75 La jeune mère



Worcester (Mass.), Museum

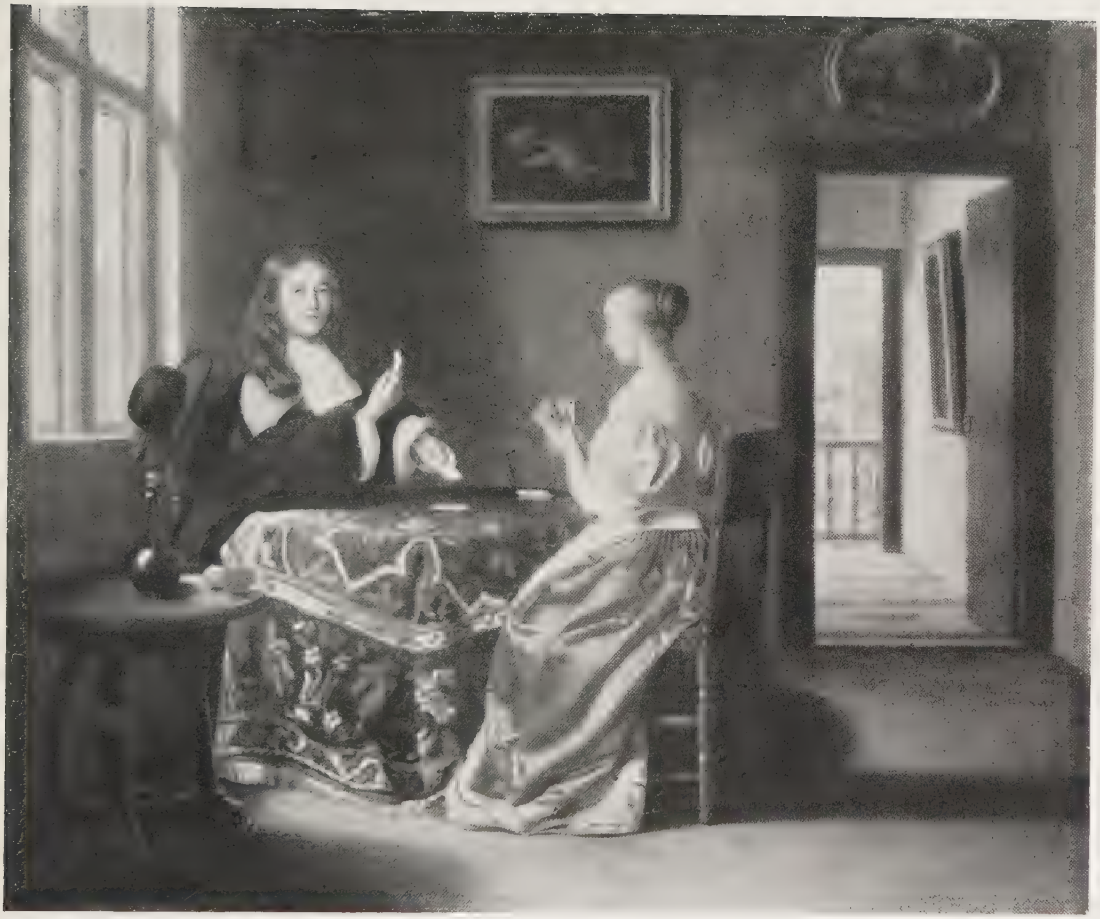
Leinwand, H. 52,5, B. 60

Junge Frau und Dienstmagd mit Ente

Woman with child and
servant-girl with a duck

Um 1670/75

Le canard



New York, Privatbesitz

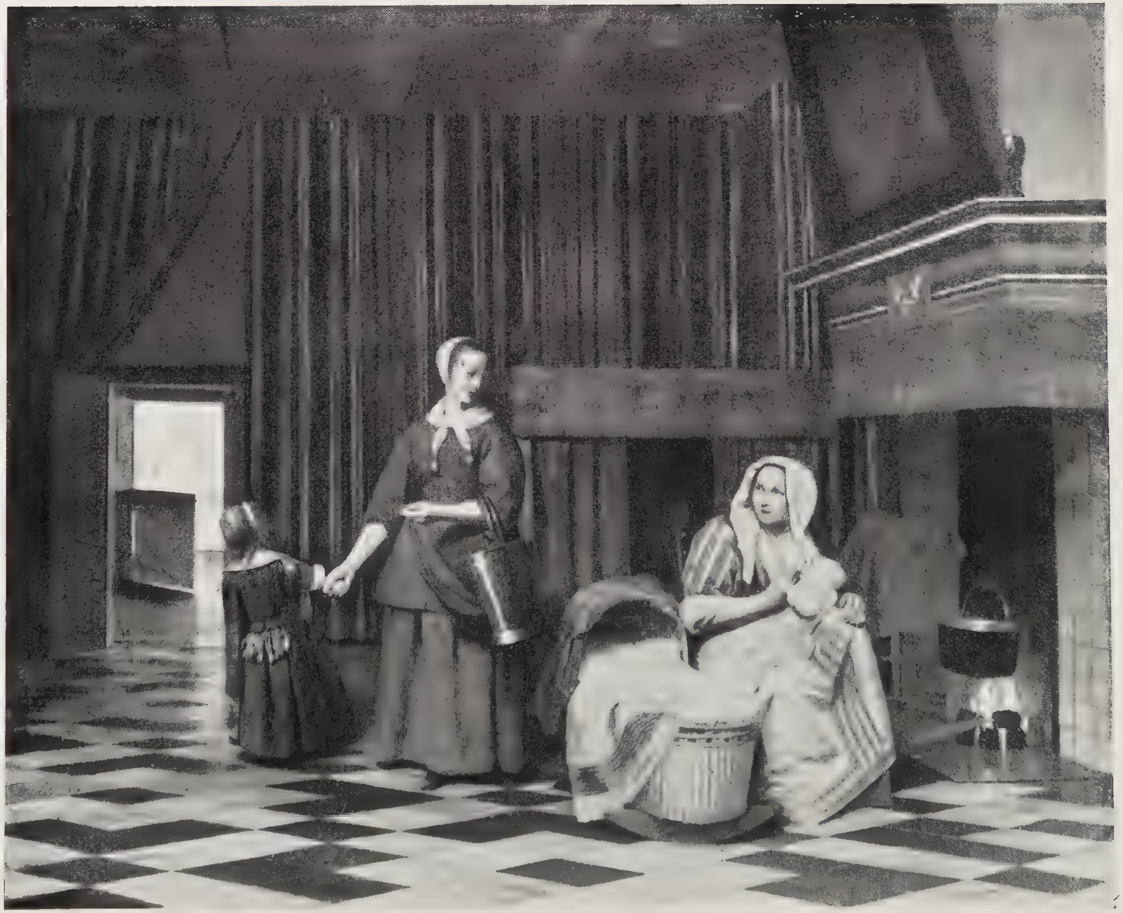
Leinwand, H. 65, B. 77

Junges Paar beim Kartenspiel

A young couple playing cards

Um 1670/75

La partie de cartes



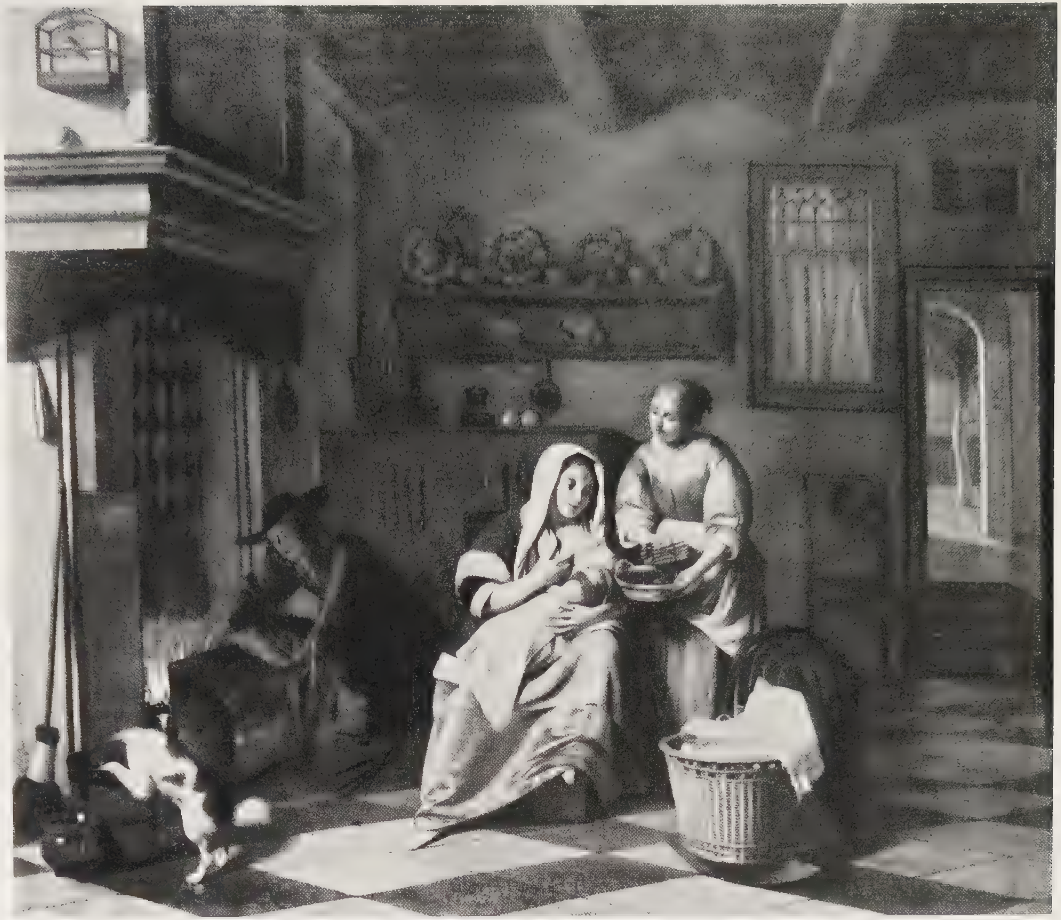
Wien, Kunsthistorisches Museum

Leinwand, H. 63, B. 76

Auf dem Weg zum Markt
Um 1670/75

Woman nursing child
and a servant-girl

Le départ pour le marché



London, Lord Swaythling

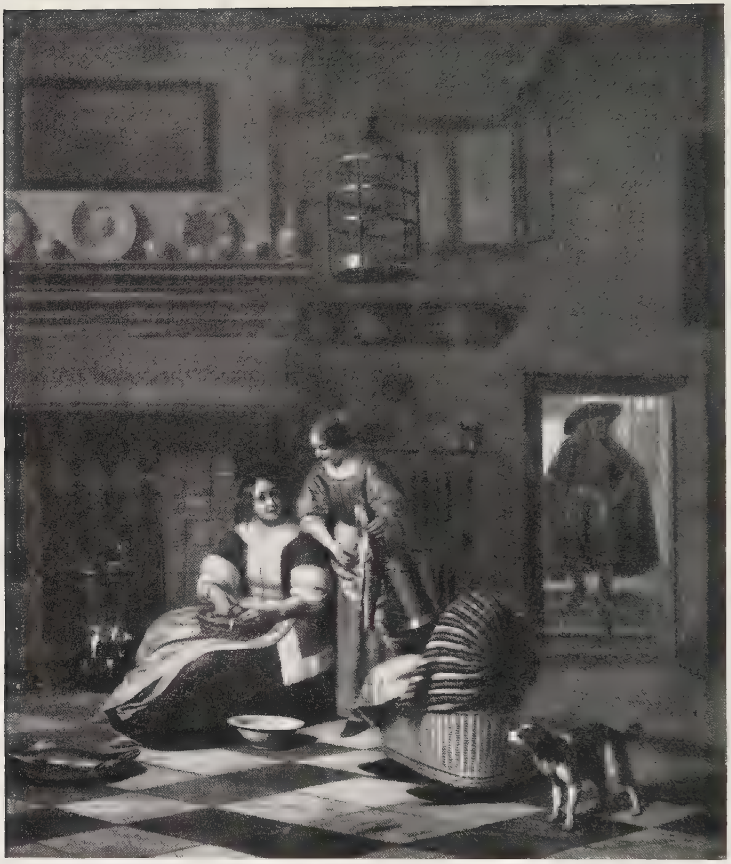
Leinwand, H. 70, B. 81

Der Spargeleinkauf

Um 1670/75

A mother nursing child and a maidservant with asparagus

Les asperges



New York, Knoedler & Co.

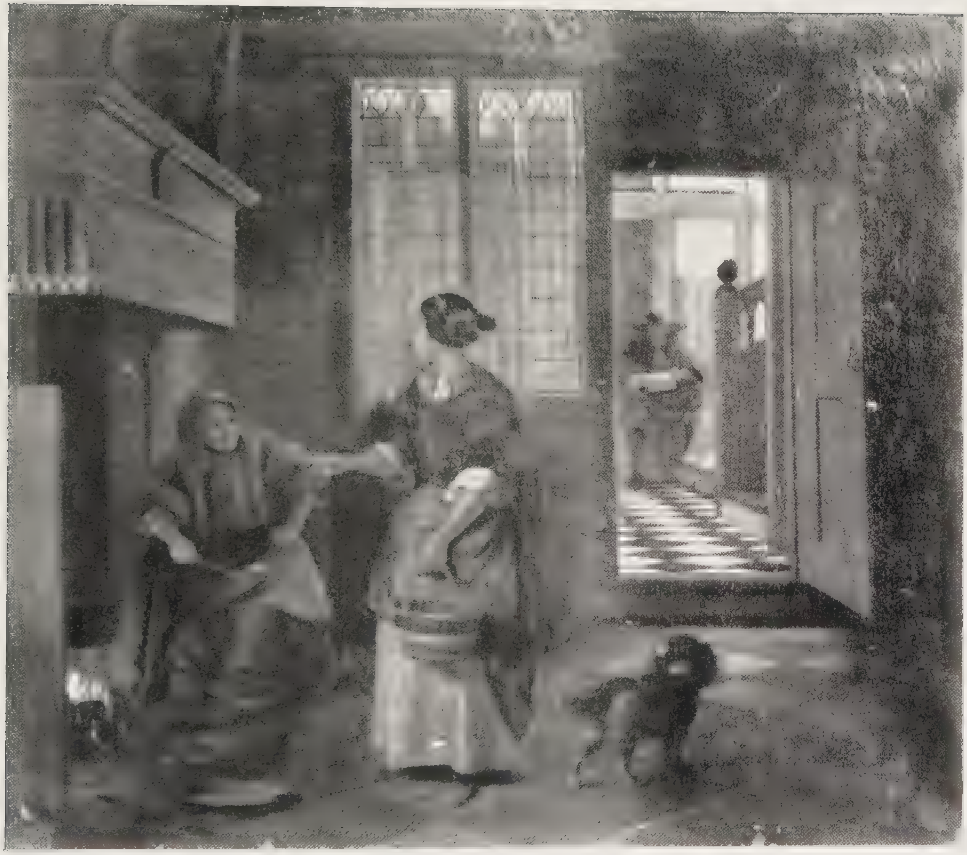
Leinwand, H. 83, B. 73

Der eingekaufte Fisch

Woman and servant-girl with fish

Um 1670/75

Le poisson



Aix-en-Provence, Museum

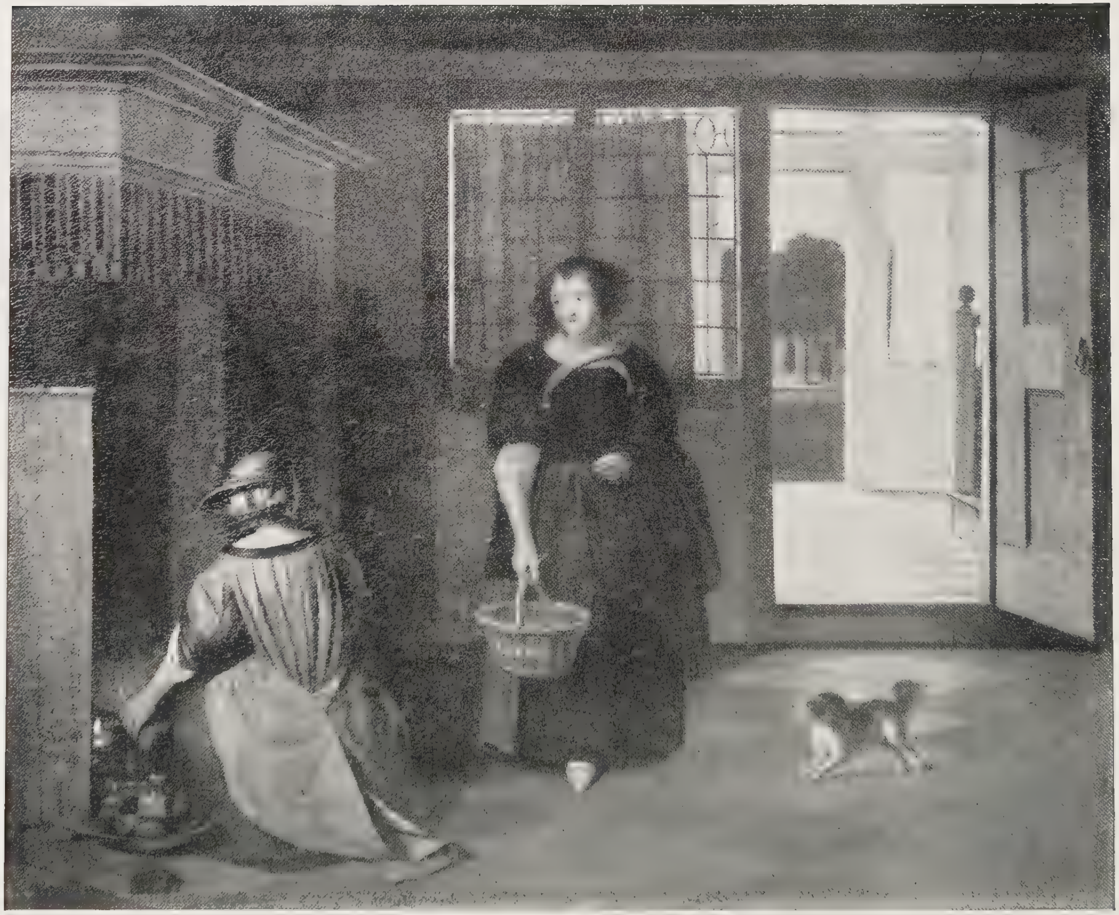
Leinwand, H. 71, B. 83

Auf dem Weg zum Markt

Going to the market

Um 1670/75

Le départ pour le marché



Boston, Museum

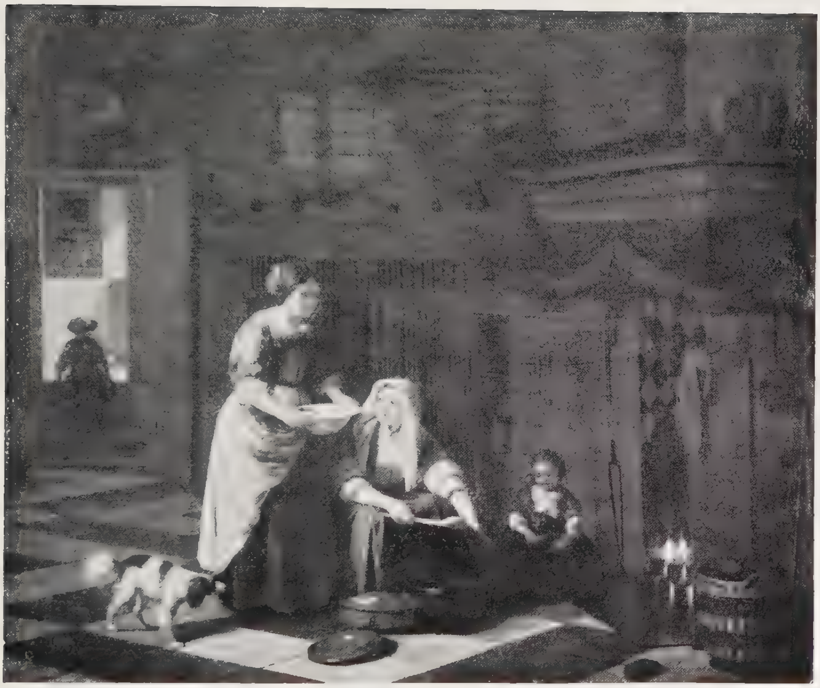
Leinwand, H. 57,5, B. 68,7

Dienstmagd beim Feueranmachen

Um 1670/75

Woman and servant-girl
by the fire-side

Le feu de tourbe



Chicago, Martin A. Reyerson

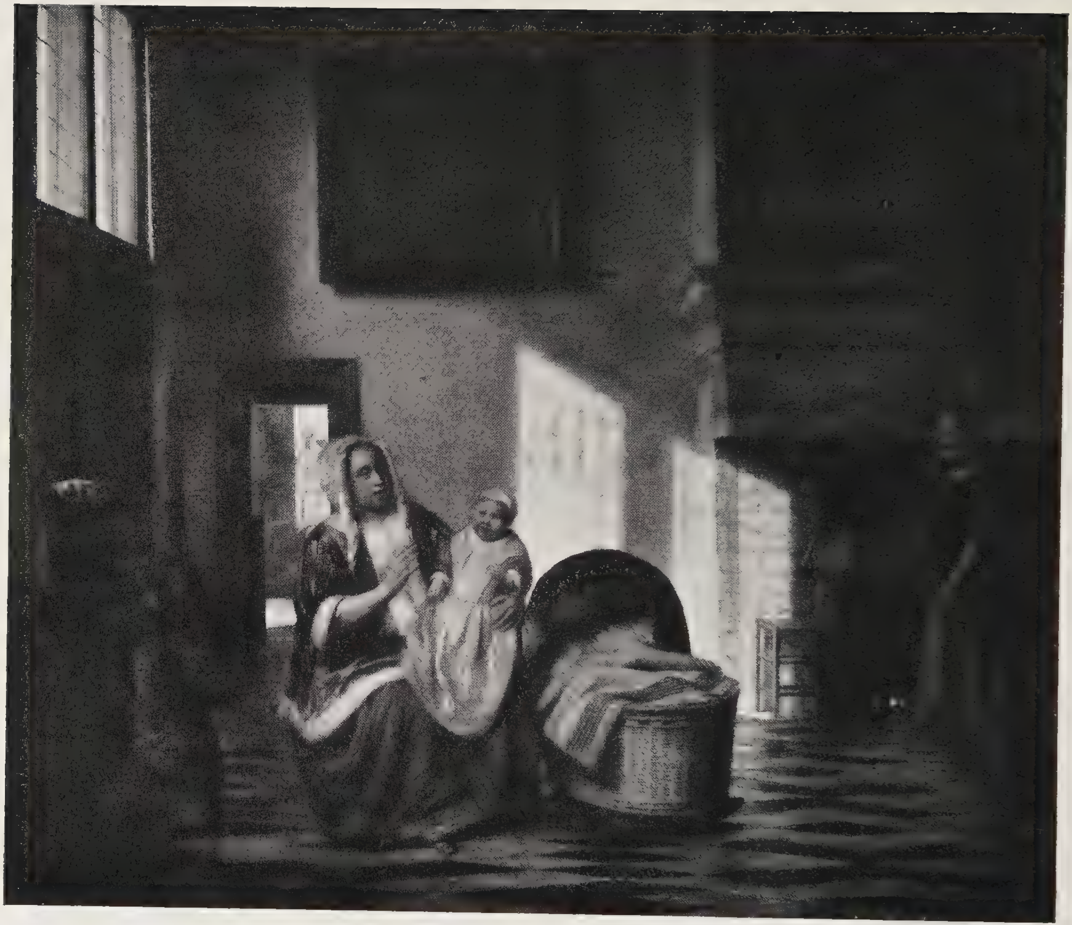
Leinwand, H. 66, B. 78

Frau am Herd, Dienstmagd und Kind

Woman at the fire-side,
servant-girl and child

Um 1670/75

Les pommes de terre



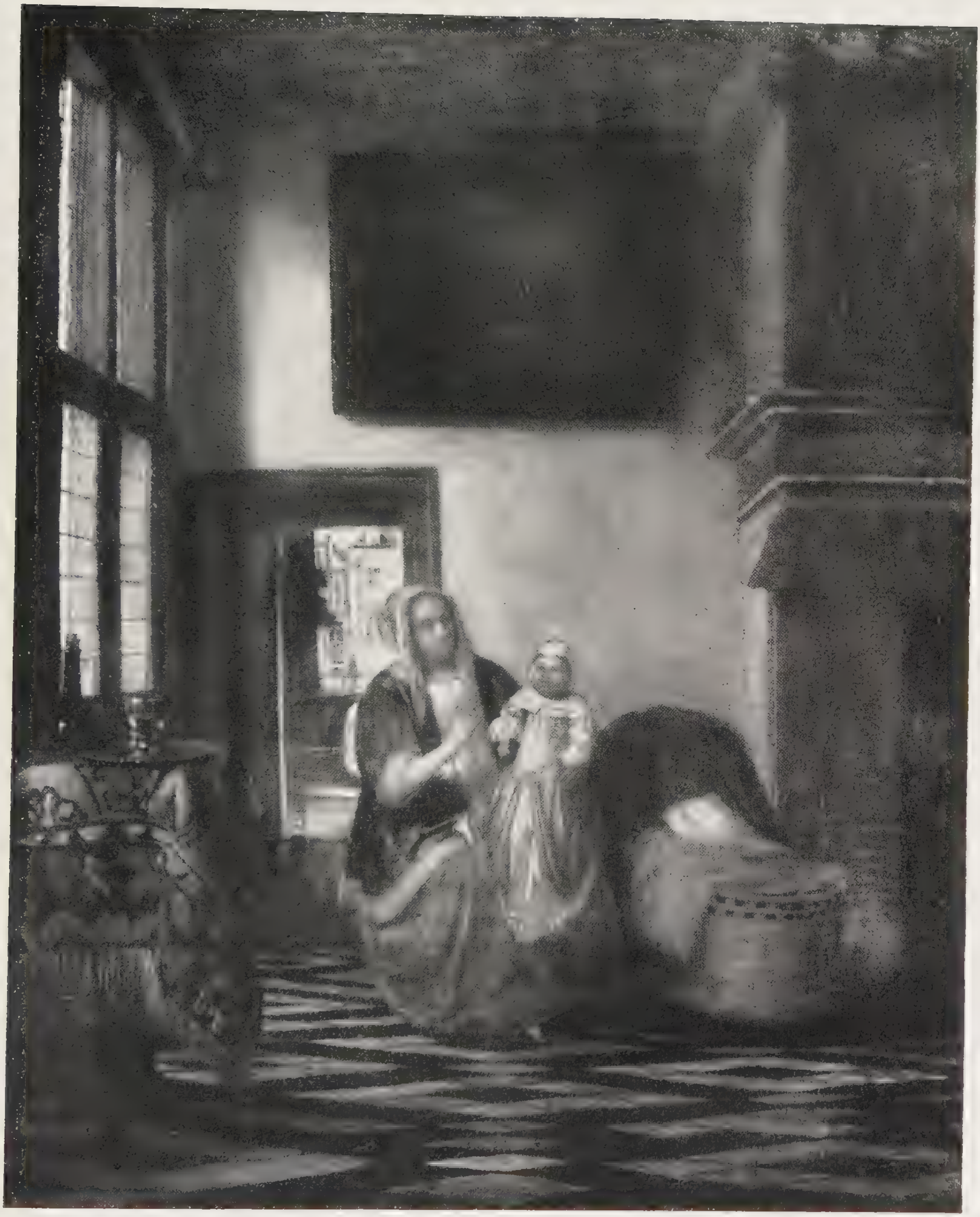
Amsterdam, Rijksmuseum

Holz, H. 37, B. 42

Maternal happiness

Mutterfreuden
Um 1670/75

Maternité



Detroit, Louis Mendelsohn

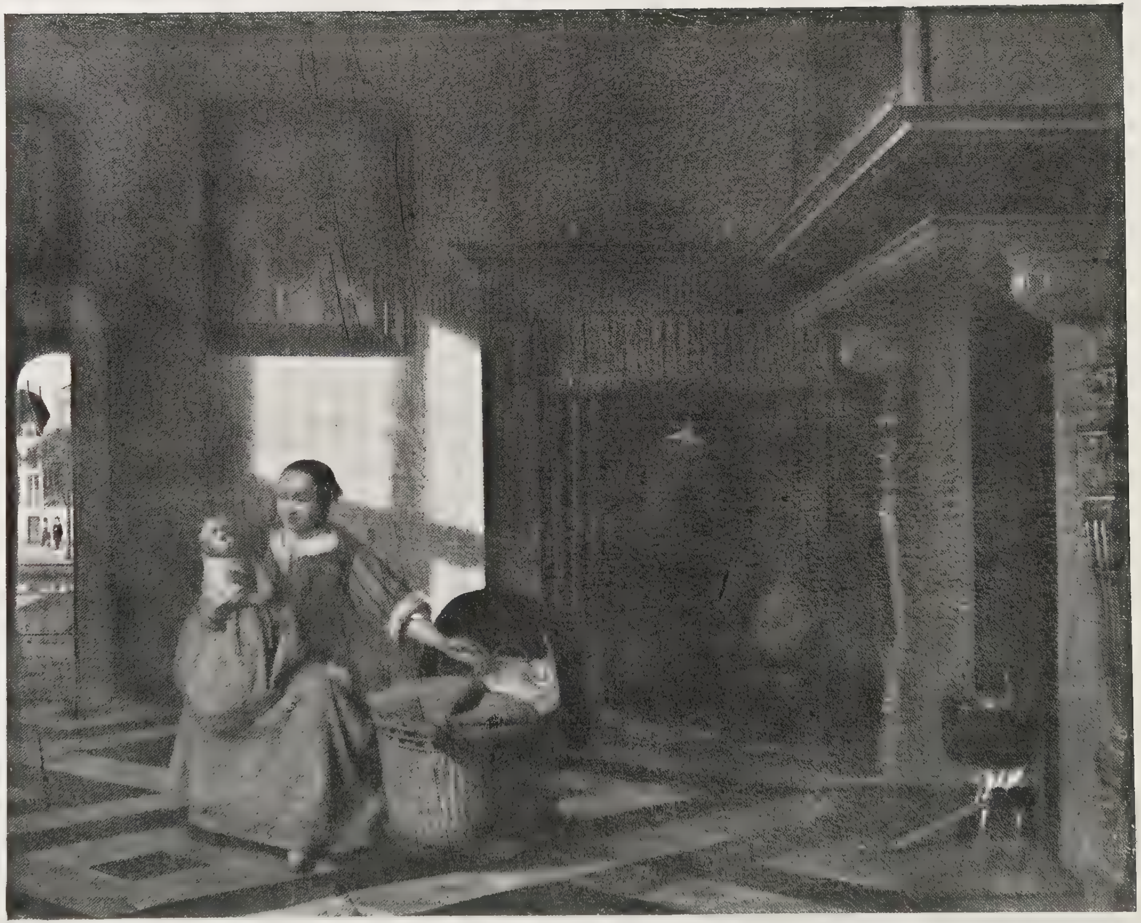
Leinwand, H. 37,5, B. 30

Mutterfreuden

Maternal happiness

Um 1670/75

Maternité



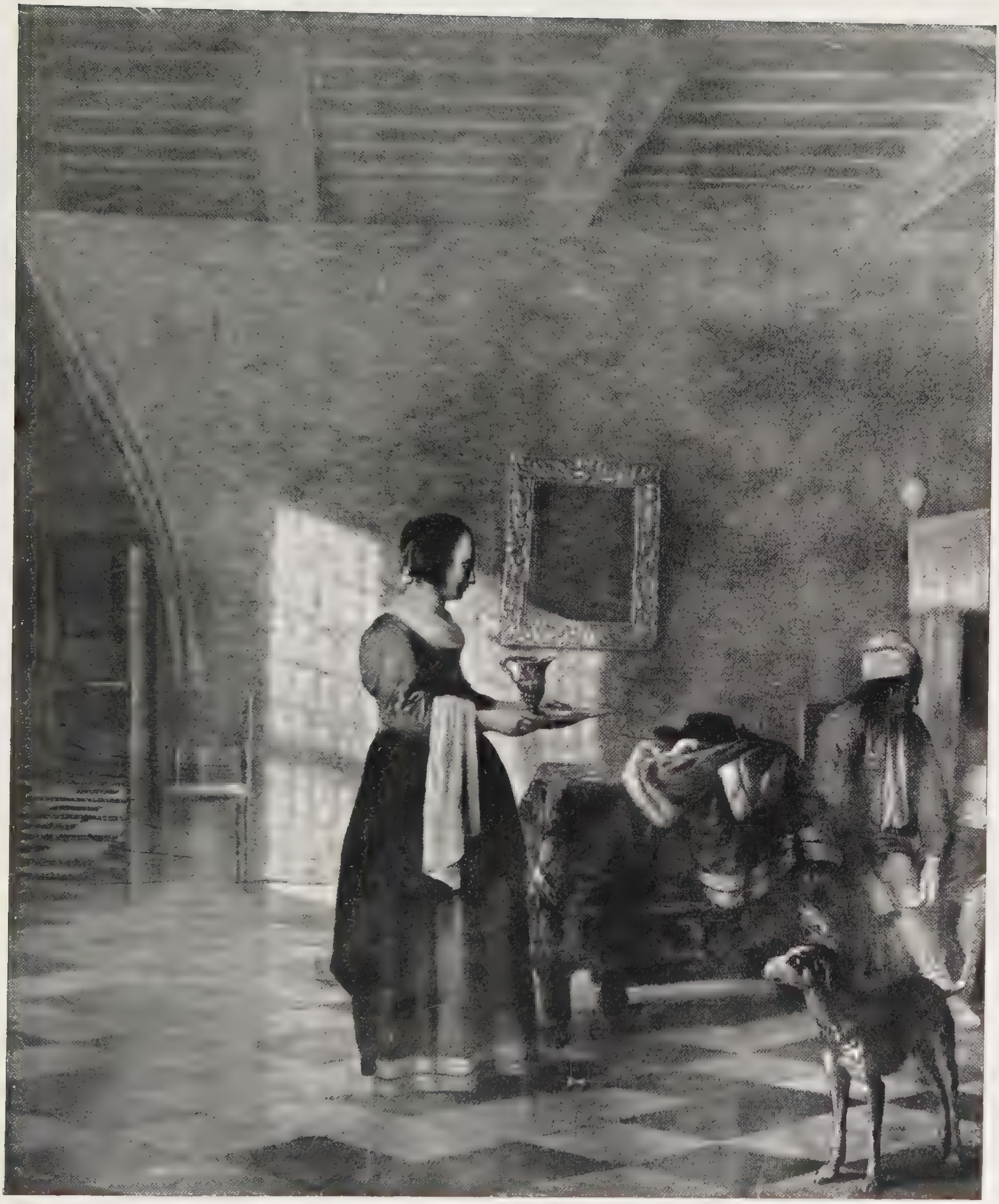
Stockholm, Nationalmuseum

Leinwand, H. 54, B. 65

Mutter an der Wiege
Um 1670/75

Mother beside a cradle

Le berceau



New York, Michael Friedsam

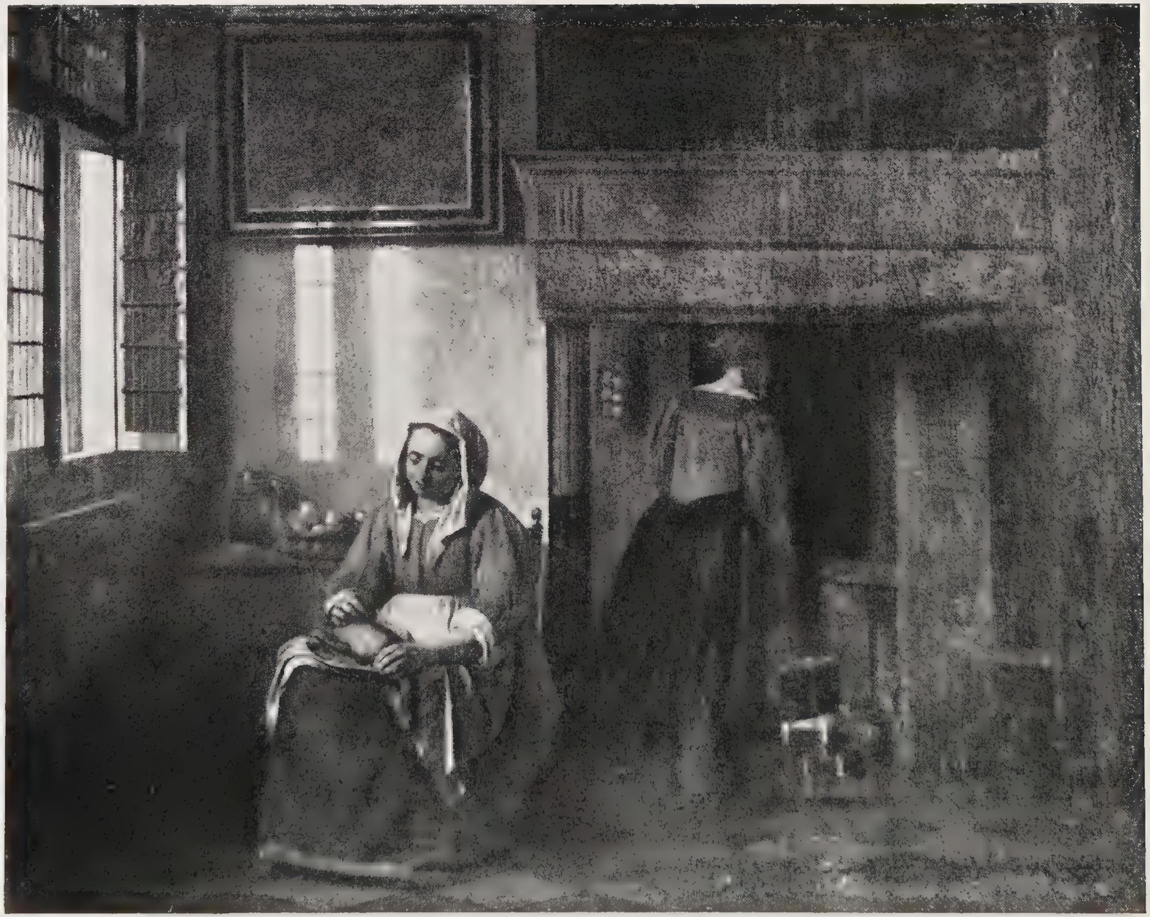
Leinwand, H. 67,5, B. 55

Beim Aufstehen

Gentleman and a lady in a bedroom

Um 1670/75

Le lever



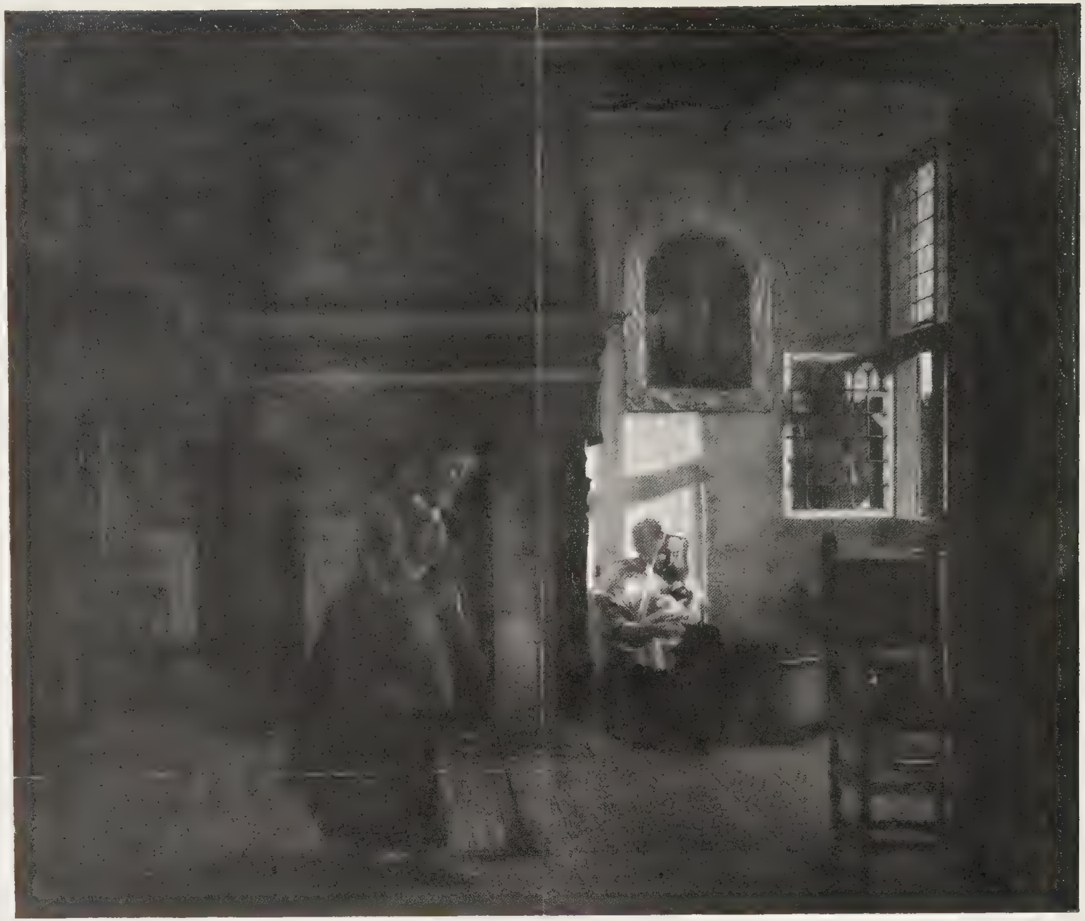
Danzig, Stadtmuseum

Leinwand, H. 53, B. 63

Die gerupfte Ente
Um 1670/75

Plucking the duck

Le canard épluché



London, Dowdeswell (verkauft)

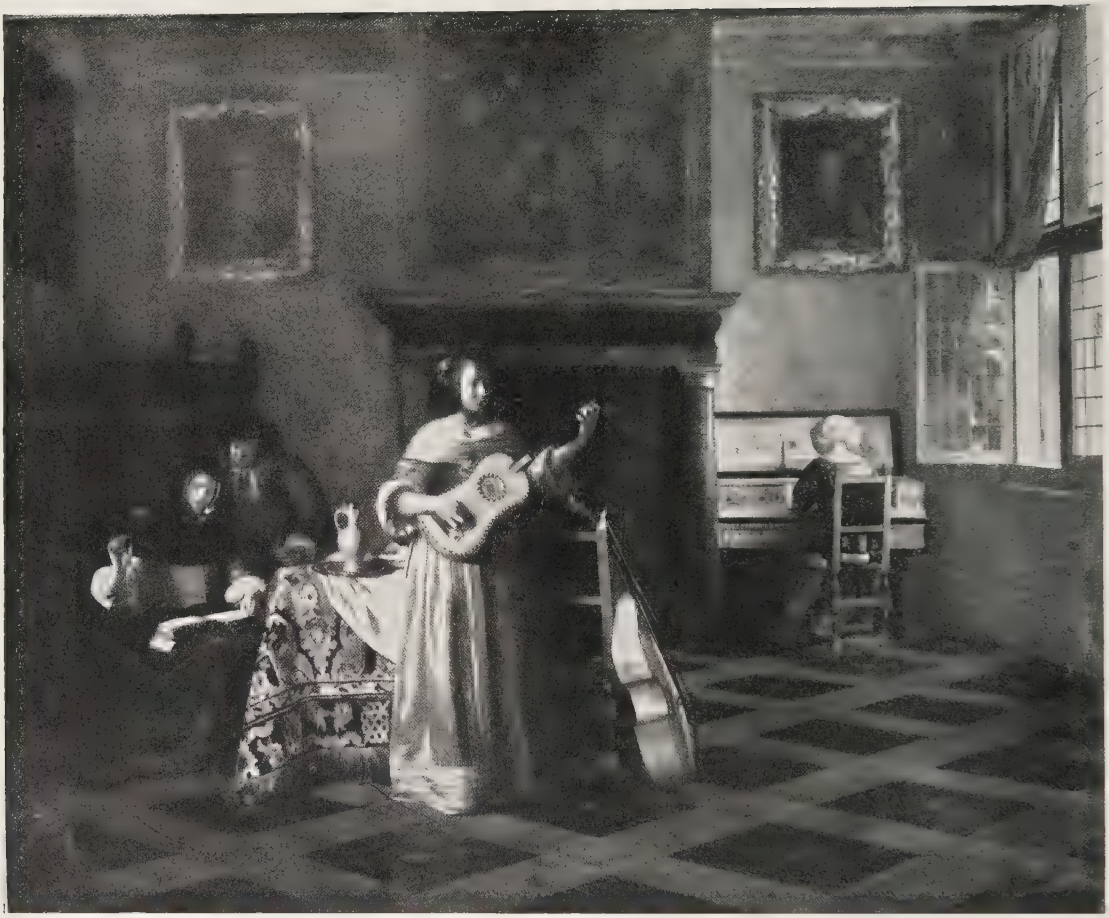
Leinwand, H. 65, B. 80

Junge Mutter und fegende Magd

Um 1670/75

Woman nursing child
and maid sweeping

La balayeuse



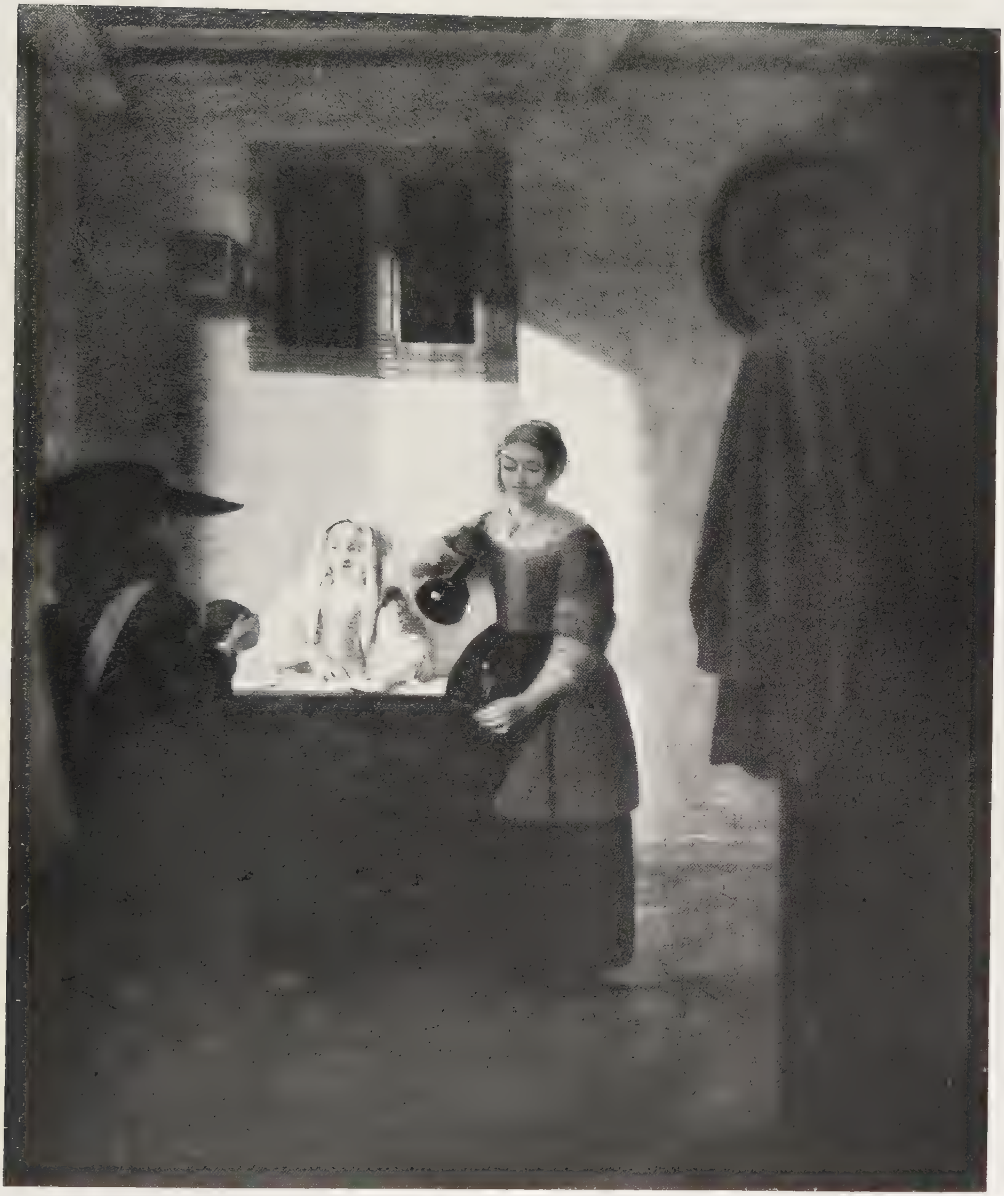
London, Privatbesitz

Holz, H. 82, B. 103

Die Guitarrespielerin
Um 1670/75

The guitare-player

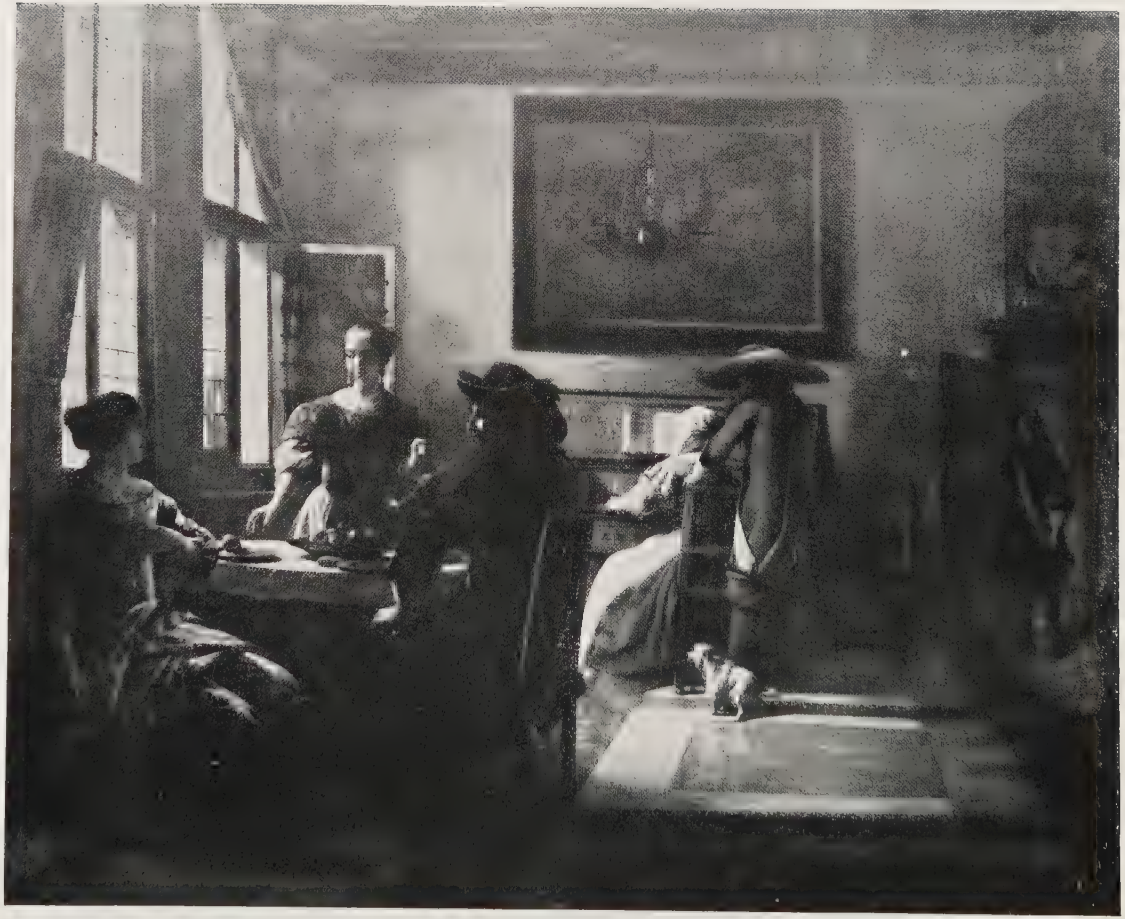
La joueuse de cithare



New York, Stevenson Scott Leinwand, H. 67, B. 58

Kavalier und Dame beim Kartenspiel

The card-players Um 1670/75 La partie de cartes



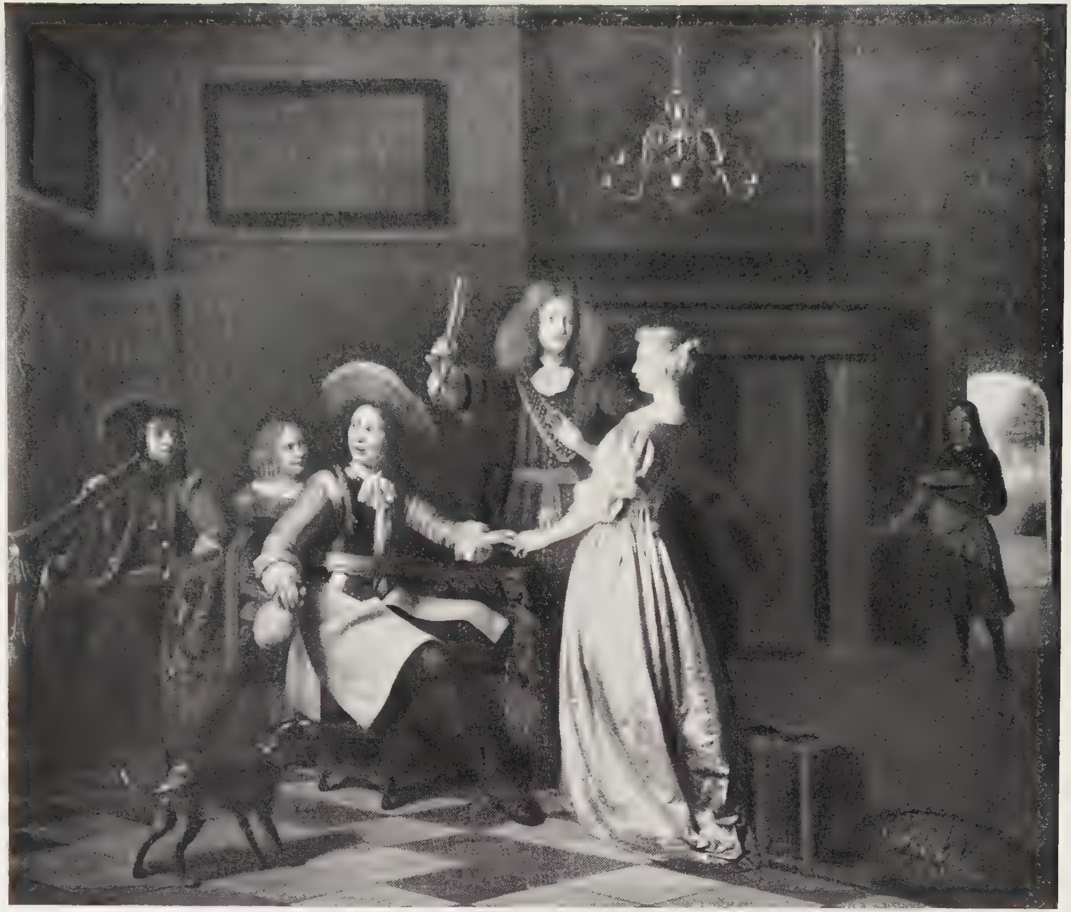
Raby Castle (Darlington), Lord Barnard

Leinwand, H. 92,5, B. 115

Offiziere und junge Damen
Um 1675

Officers and joung women

Officiers et jeunes femmes



Verviers, Fernand Houget

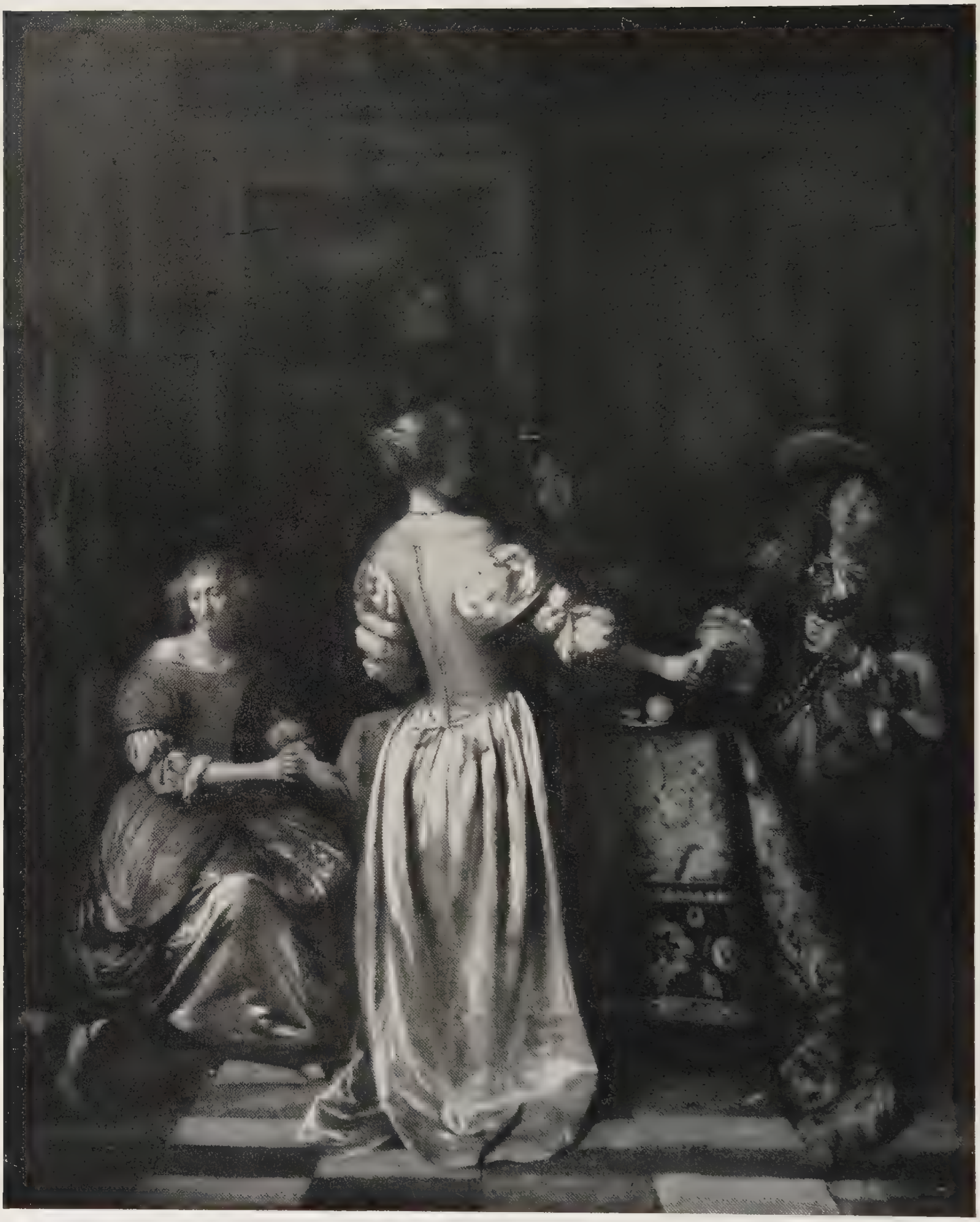
Leinwand, H. 87, B. 113

Das gemeinsame Glas

Um 1675

The social glass

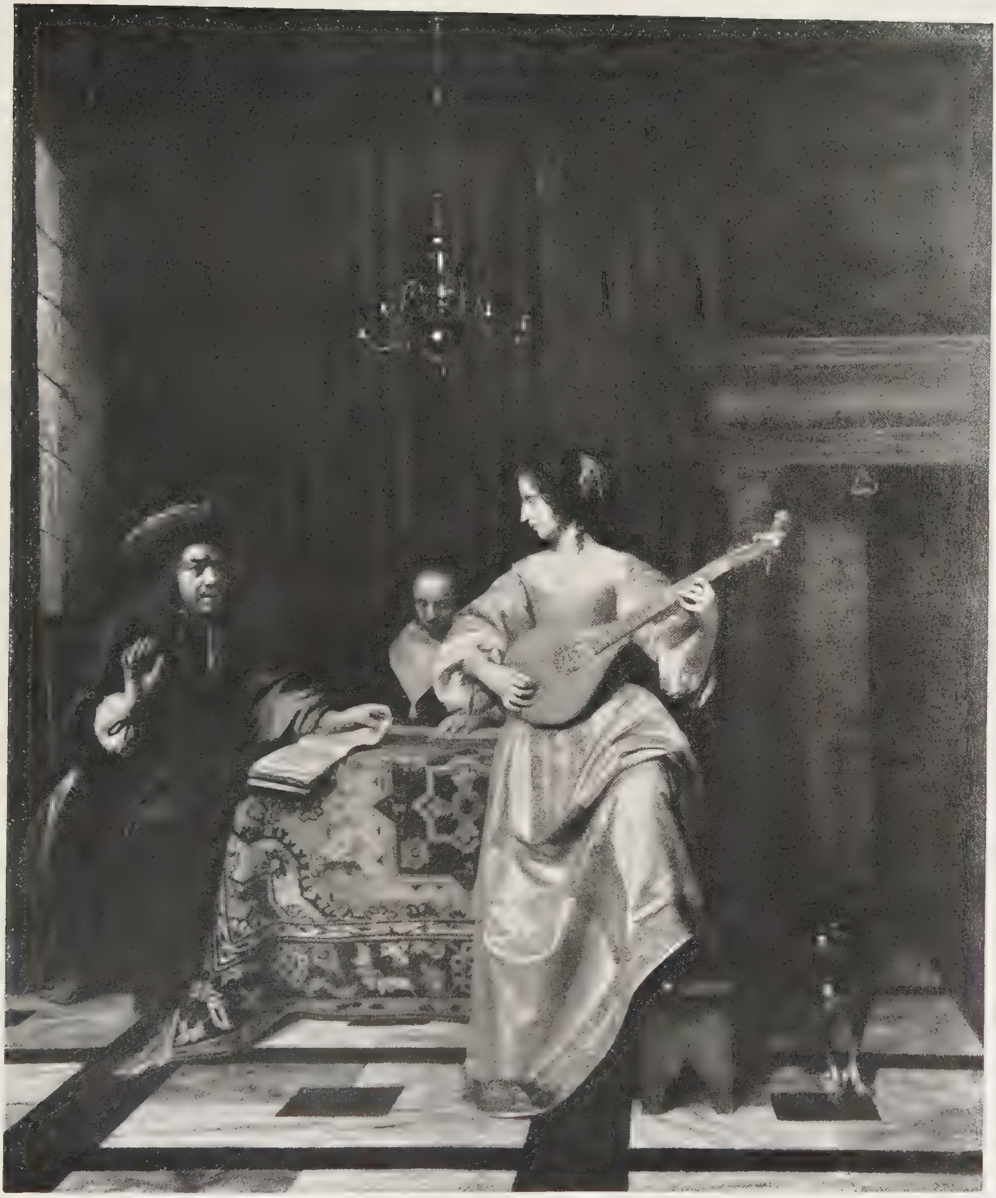
Le verre commun



Washington, Corcoran Gallery of Art (Clark collection) Leinwand, H. 82, B. 68

Eingeschlagen

Shaking hands Um 1675 La poignée de main



Cincinnati, Charles P. Taft

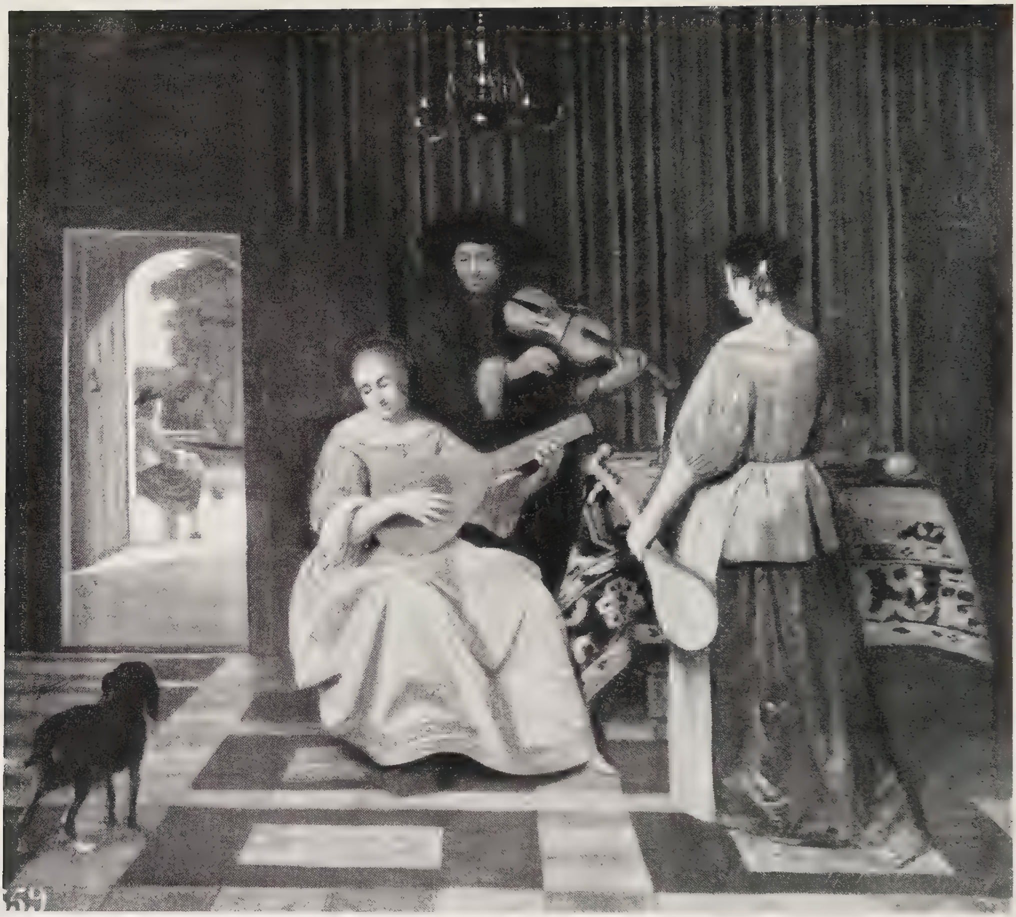
Leinwand, H. 76, B. 63

Die Mandolinenspielerin

The mandolinist

Um 1675

La mandoliniste



Hampton Court, Galerie

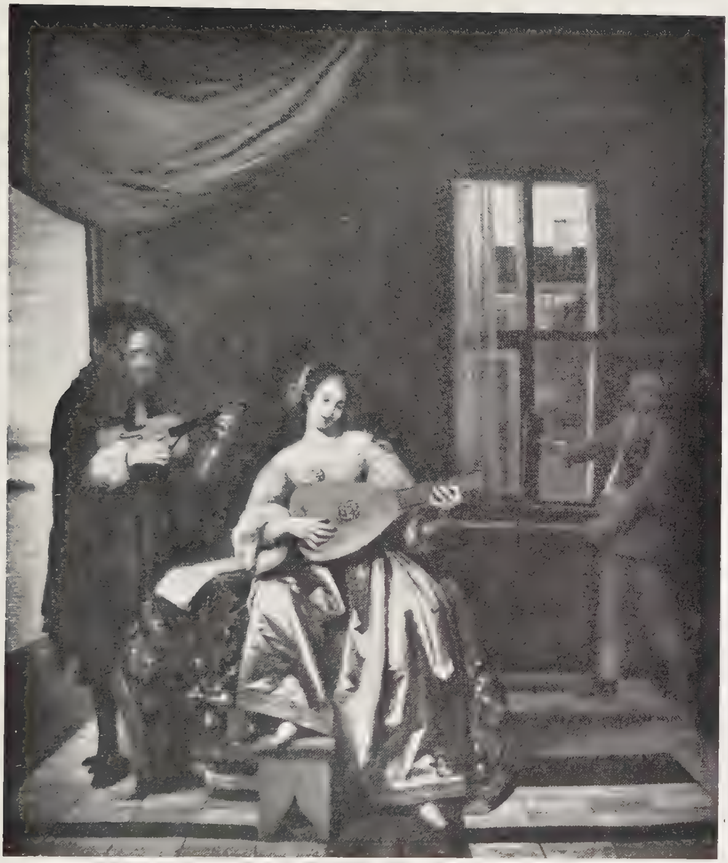
Leinwand, H. 51, B. 58

Violinist und Lautenspielerin

Violinist and lute-player

1667 (1677?)

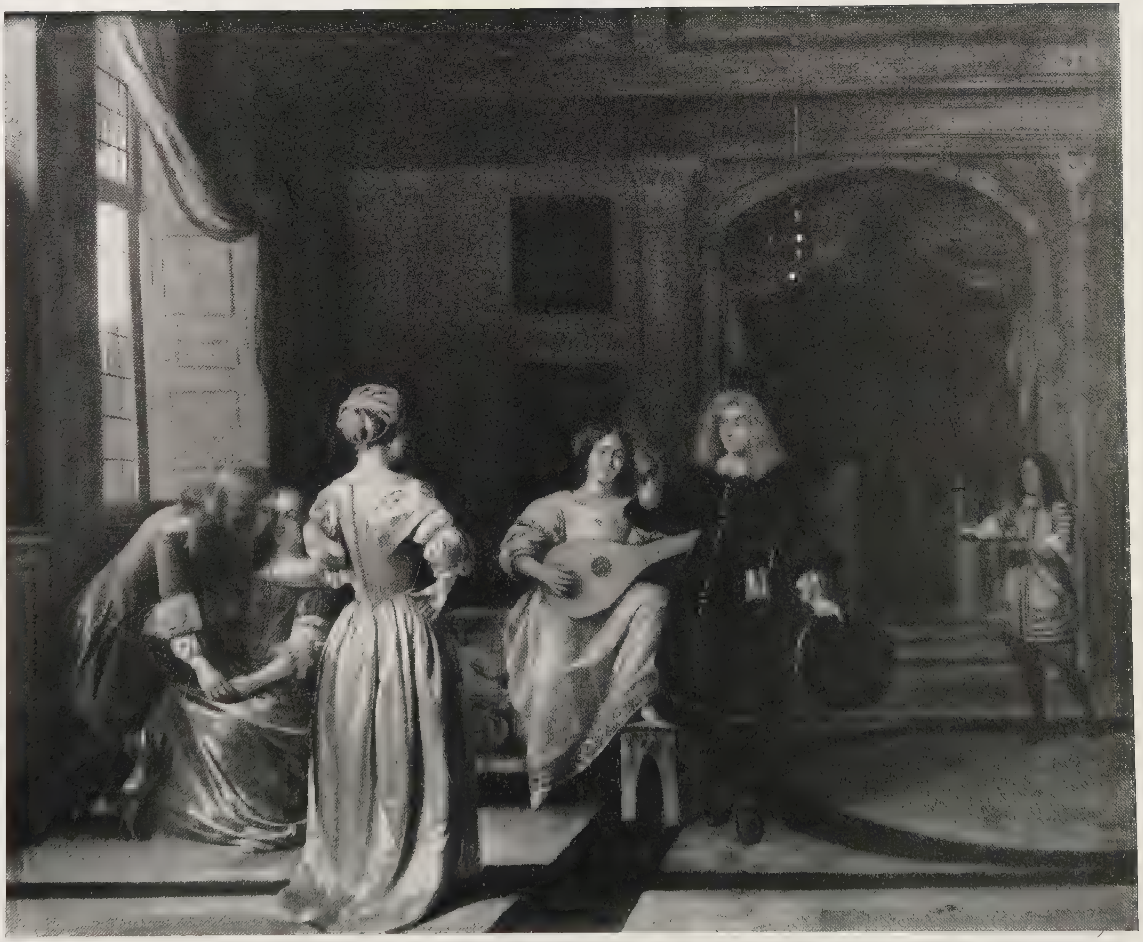
Le violiniste et la joueuse de luth



München, Martin Schubart (verkauft)　　Leinwand, H. 66, B. 59

Violinist und Lautenspielerin

Violinist and lute-player　　Um 1675　　Le violiniste et la joueuse de luth



Philadelphia, Wilstach Museum

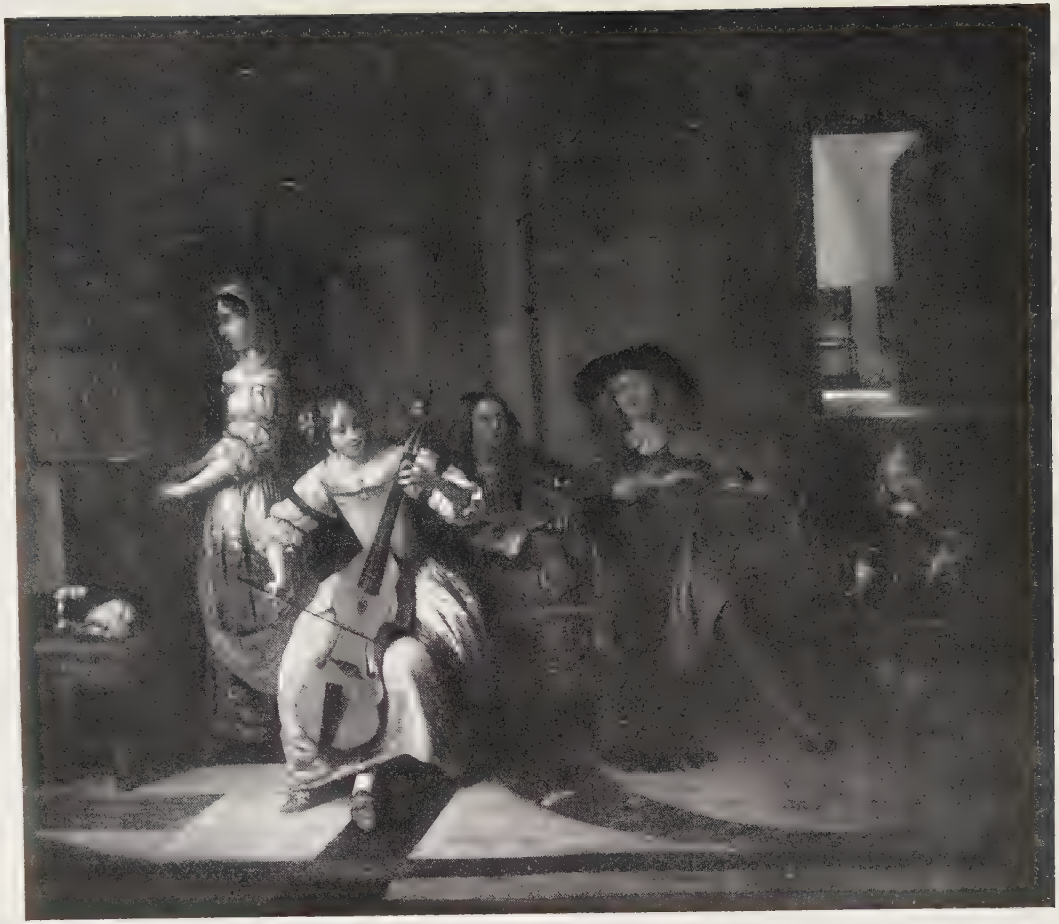
Leinwand, H. 79, B. 99

Das Menuett

1675

The minuet

Le menuet



Pittsfield (Mass.), Berkshire Museum

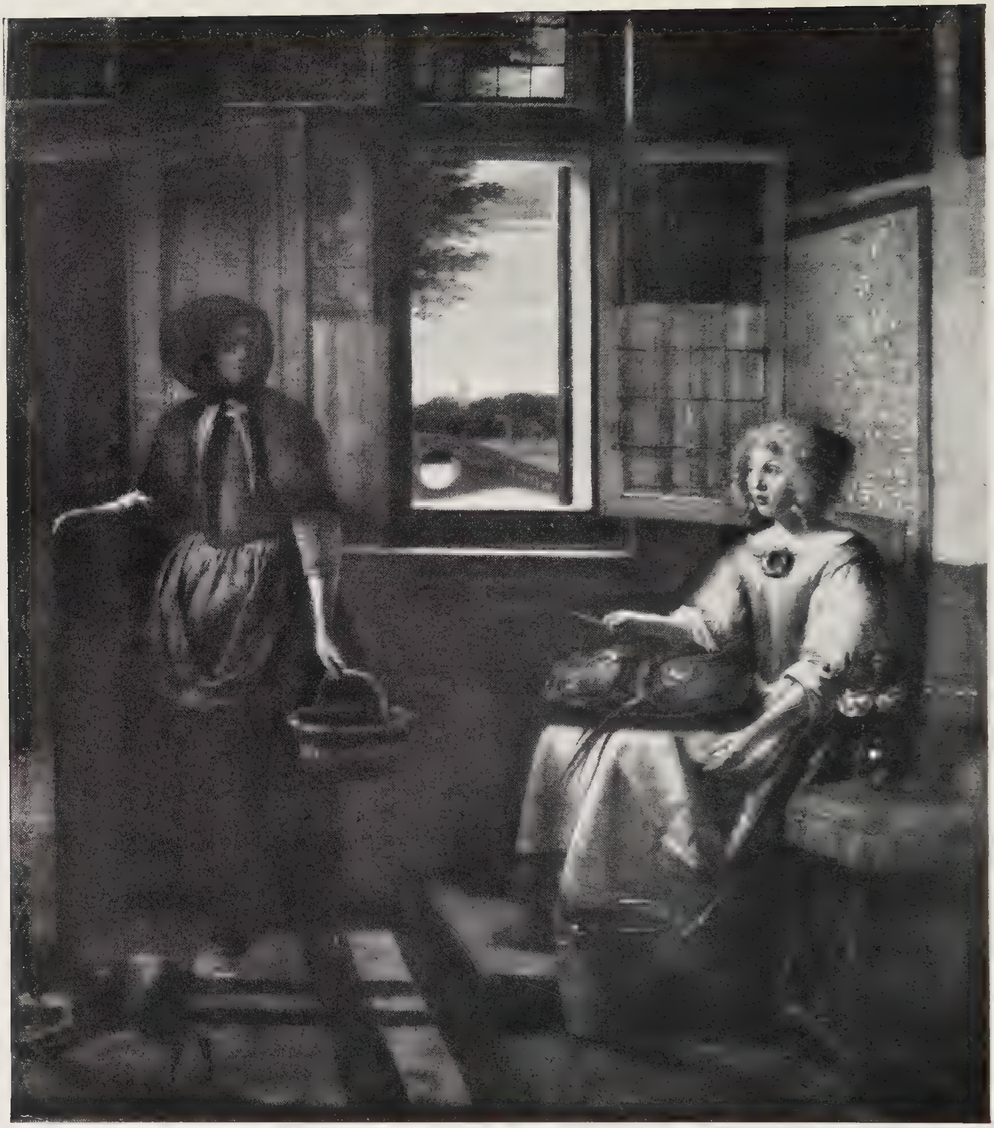
Leinwand, H. 65, B. 74

Der kleine Tänzer

Um 1675

The little dancer

Le petit danseur



Lille, Museum

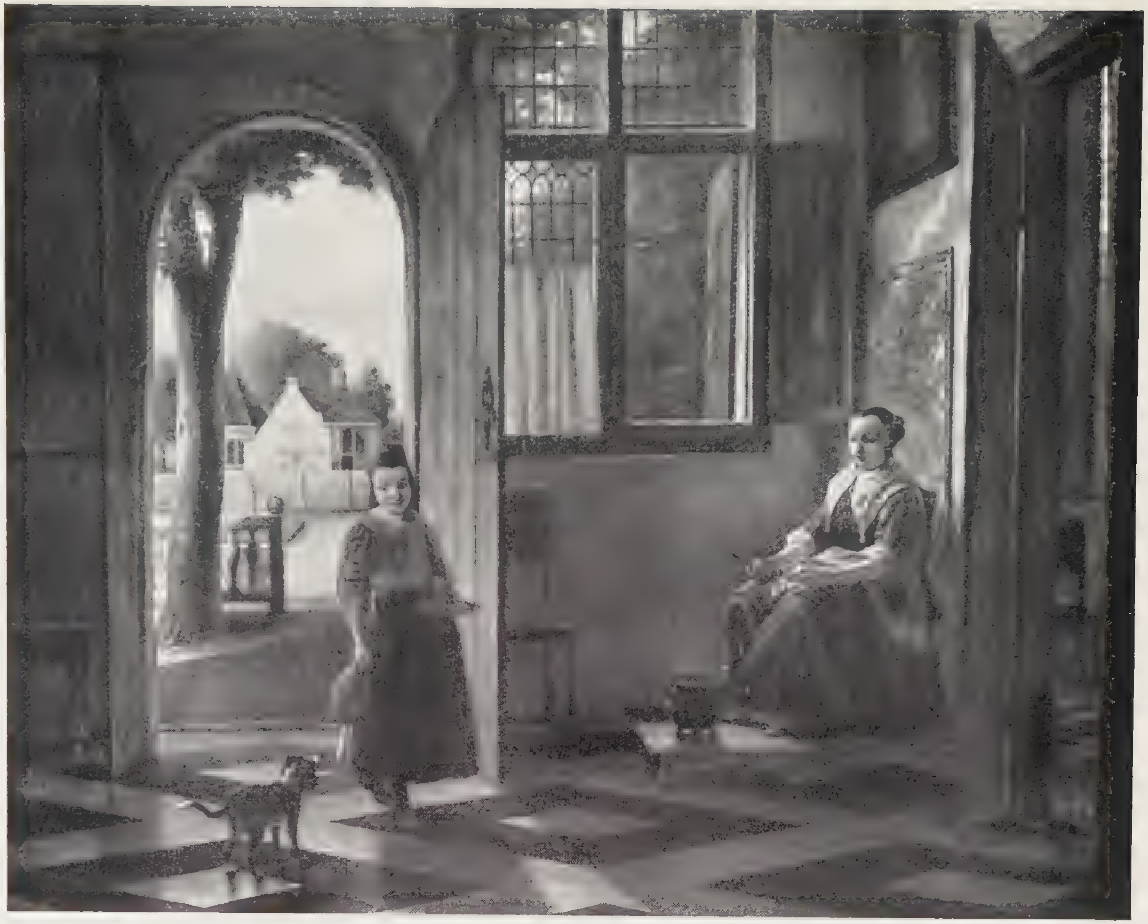
Leinwand, H. 65, B. 55

Hausfrau und Dienstmagd

House-wife with a servant-girl

Um 1675/80

Le départ pour le marché



New York, Metropolitan Museum (Sammlung Hearn)

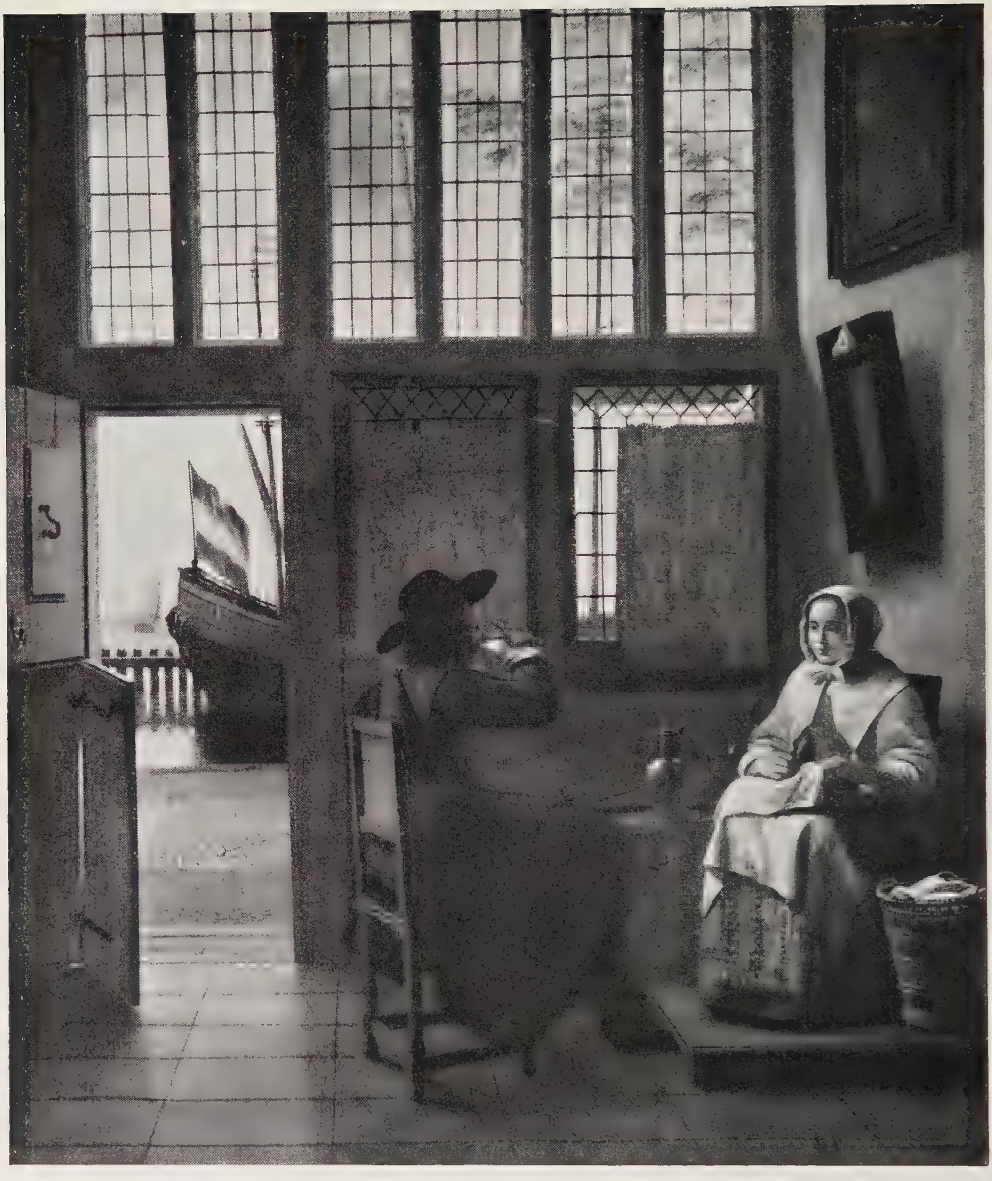
Leinwand H. 53, B. 66

Hausfrau und Mädchen

Um 1675/80

Woman and maid-servant

Maîtresse et servante



London, Th. Agnew & Sons

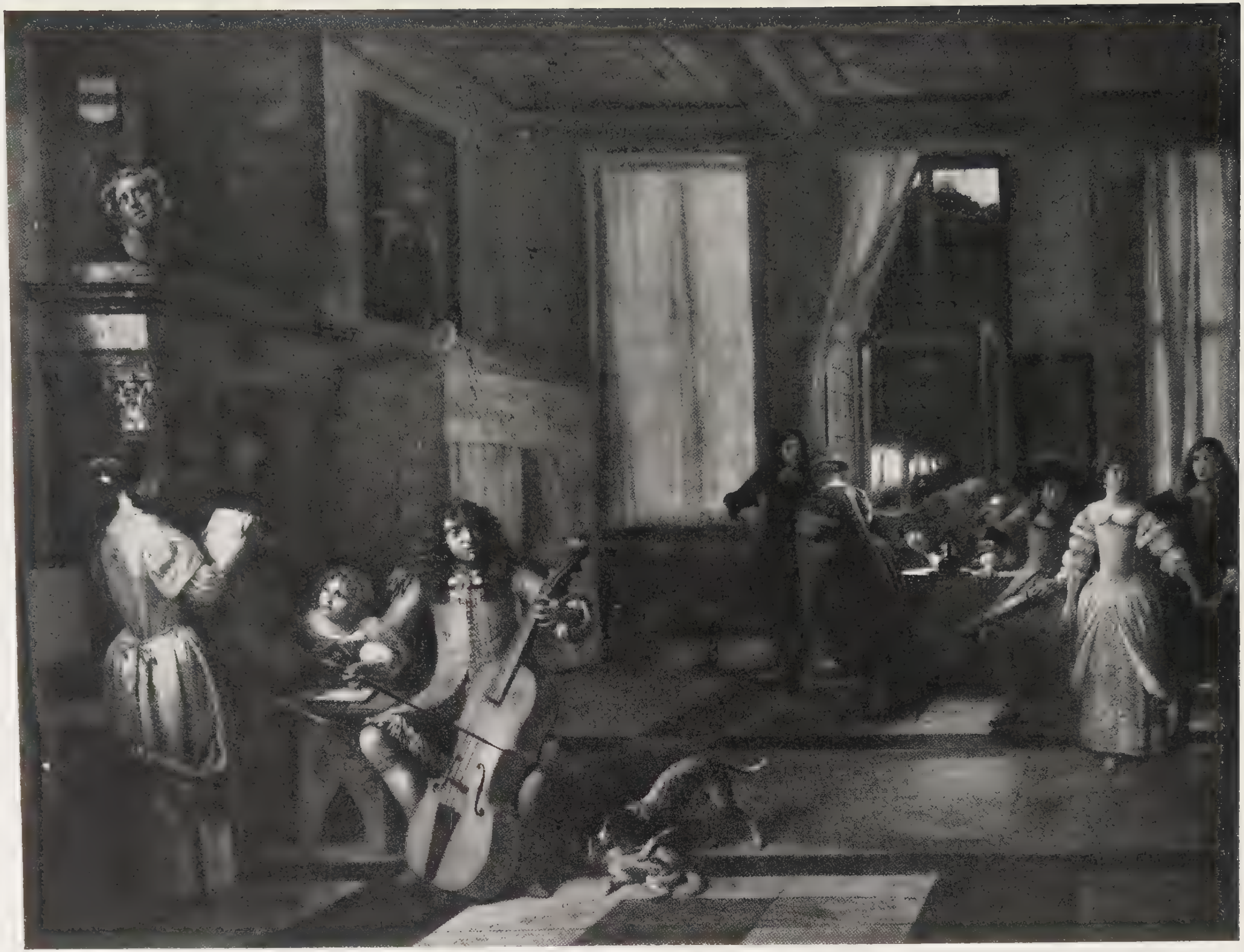
Leinwand, H. 56, B. 47

Näherin und Kavalier

Woman sewing and gentleman

Um 1675/80

La couseuse



London, Duke of Wellington

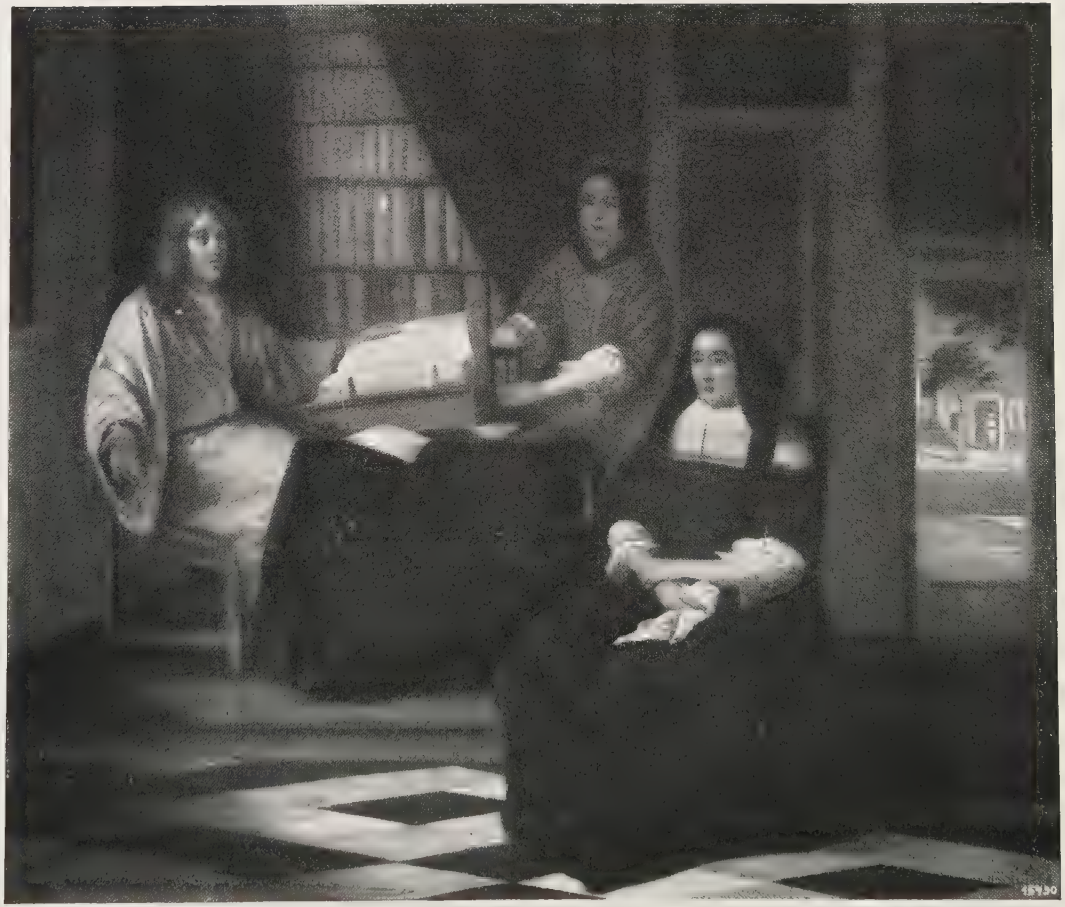
Leinwand, H. 104, B. 135

Musizierende Gesellschaft

Um 1675/80

The music party

Le concert



Berlin, Kunsthandel

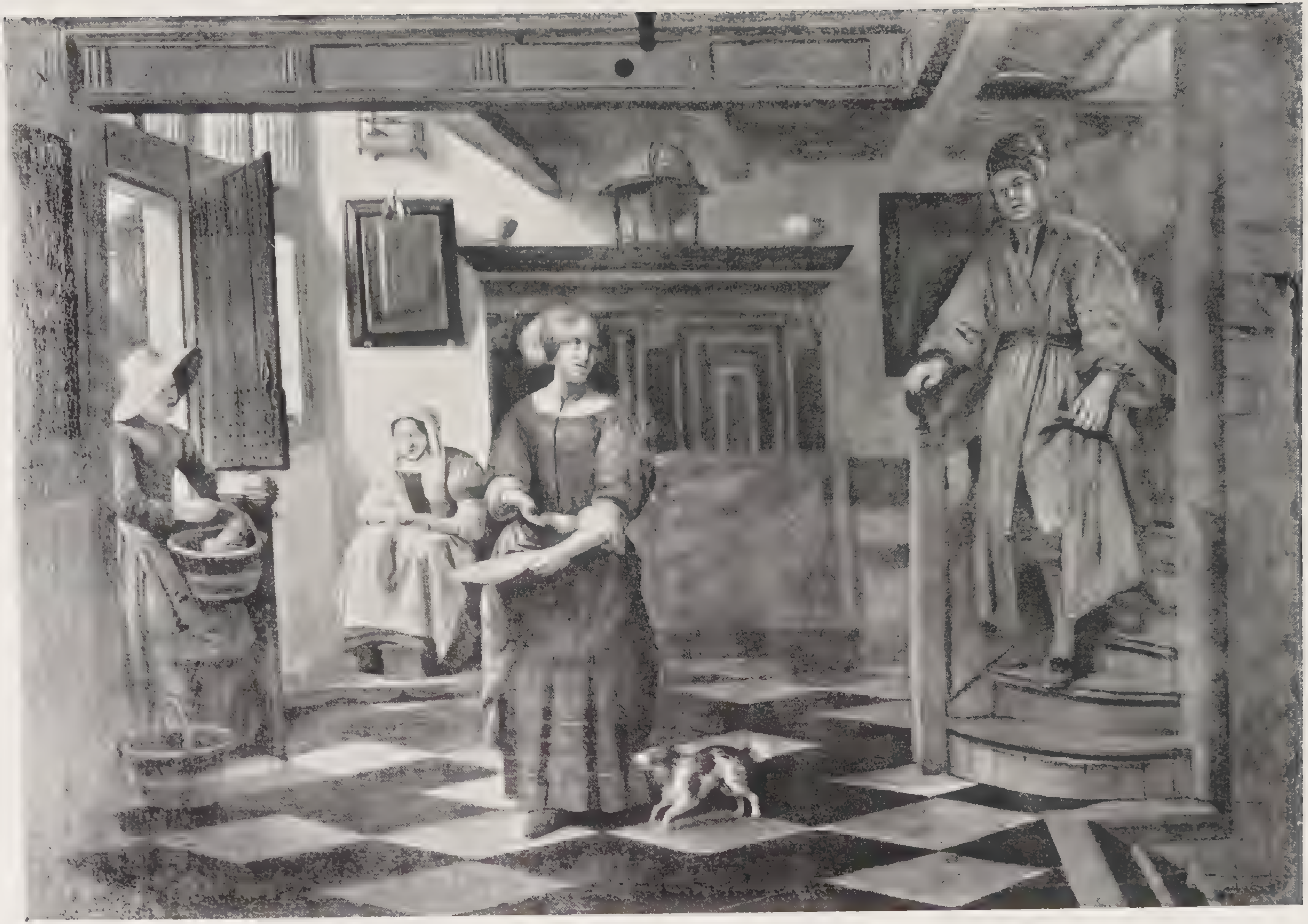
Leinwand, H. 63, B. 73

Der Notar

The notary

1676

Le notaire



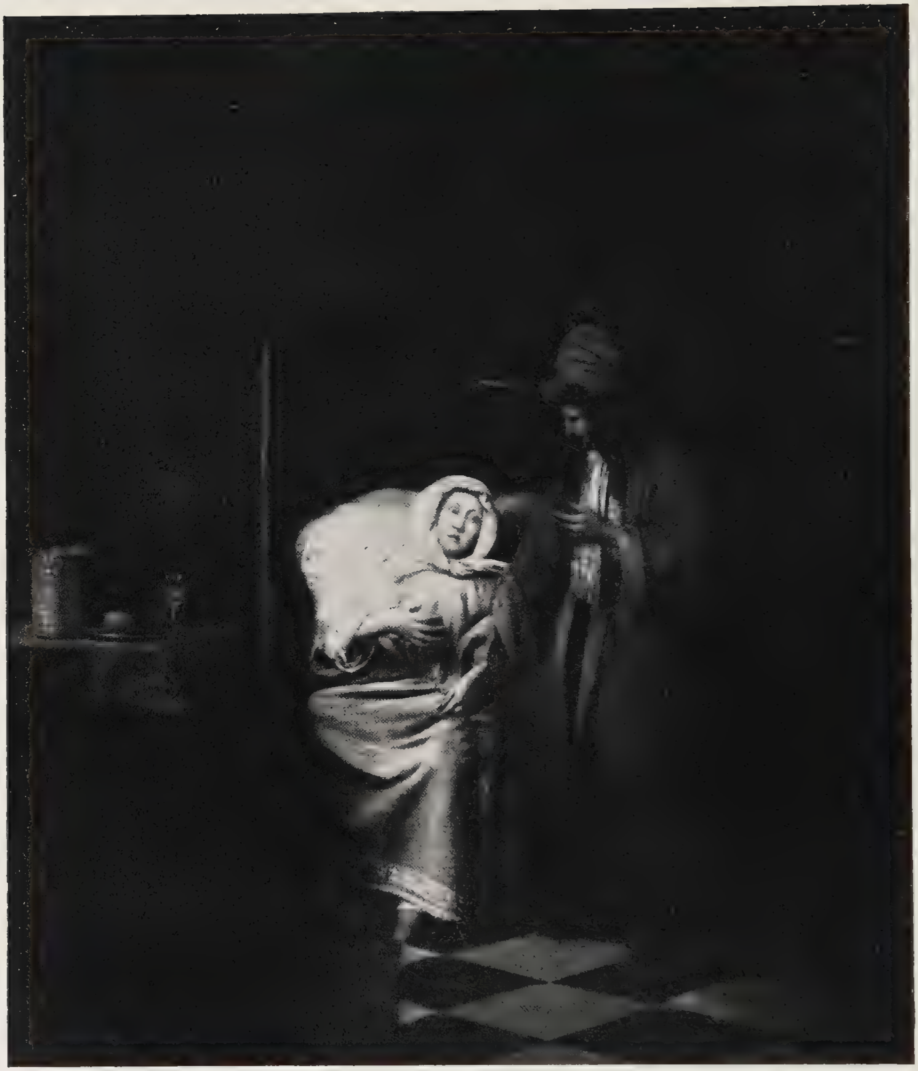
München, M. v. Nemcs (verkauft)

Leinwand, H. 76, B. 103

Die Spargelverkäuferin
Um 1675/80

A woman selling asparagus

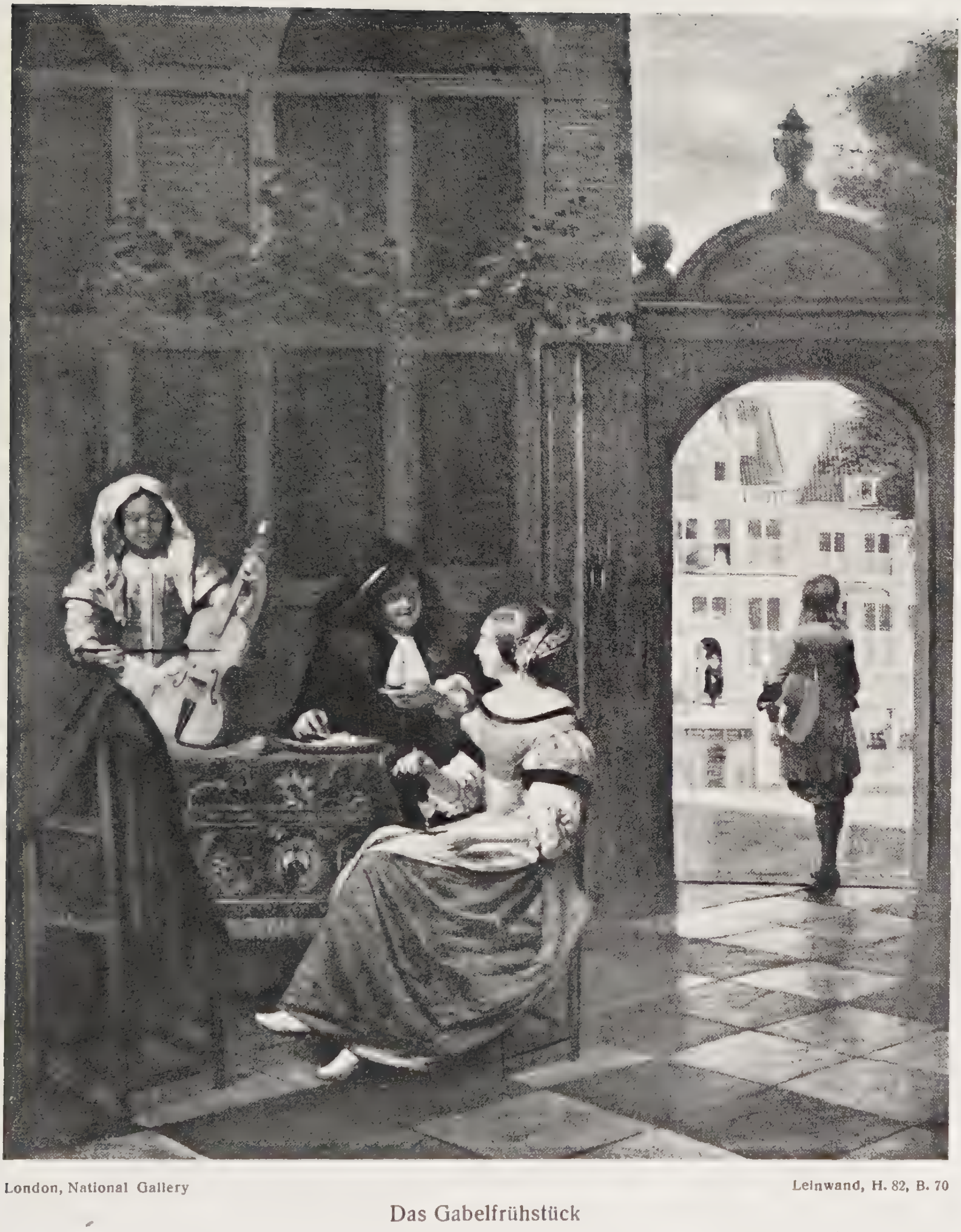
La marchande d'asperges



Leningrad, Eremitage (Sammlung Semenoff) Leinwand, H. 65, B. 56

Die kranke Frau

The sick woman Um 1675/80 La malade



London, National Gallery

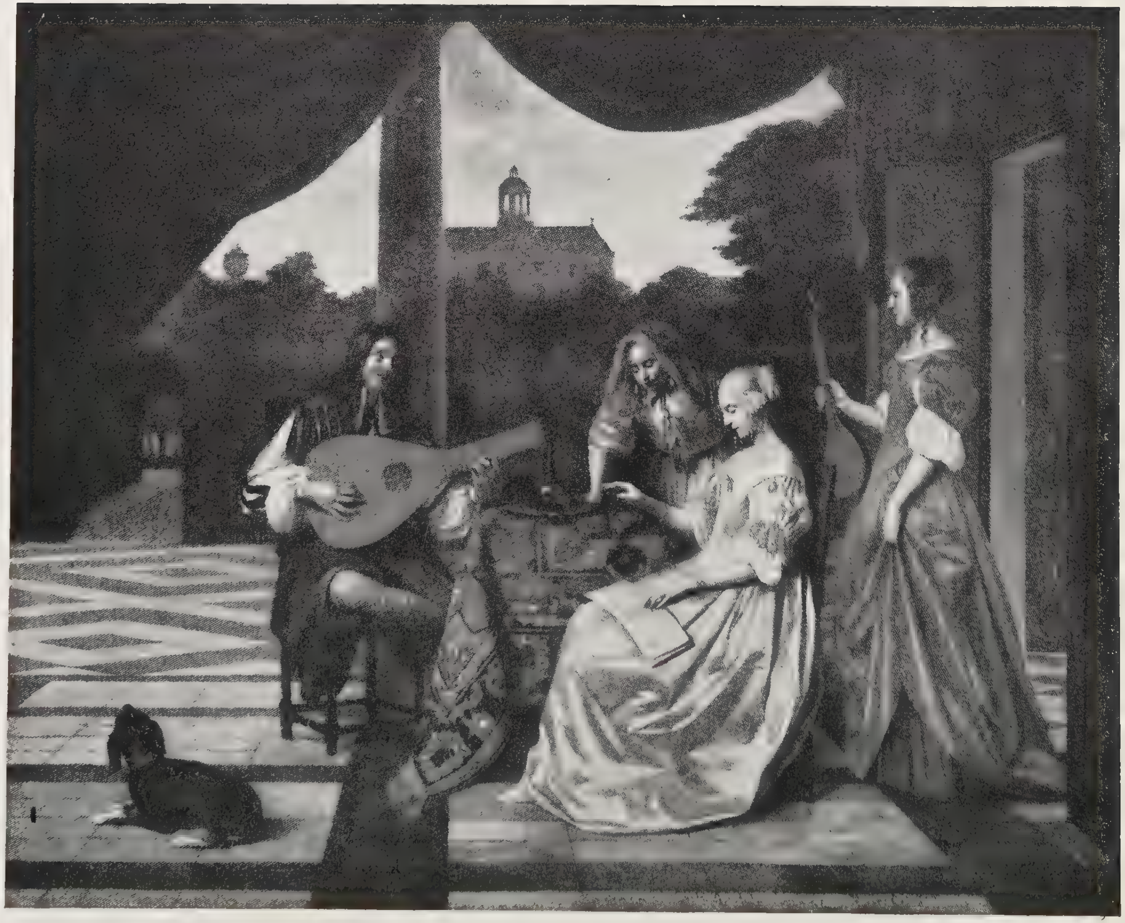
Leinwand, H. 82, B. 70

Das Gabelfrühstück

The meal of oysters

1677

La collation



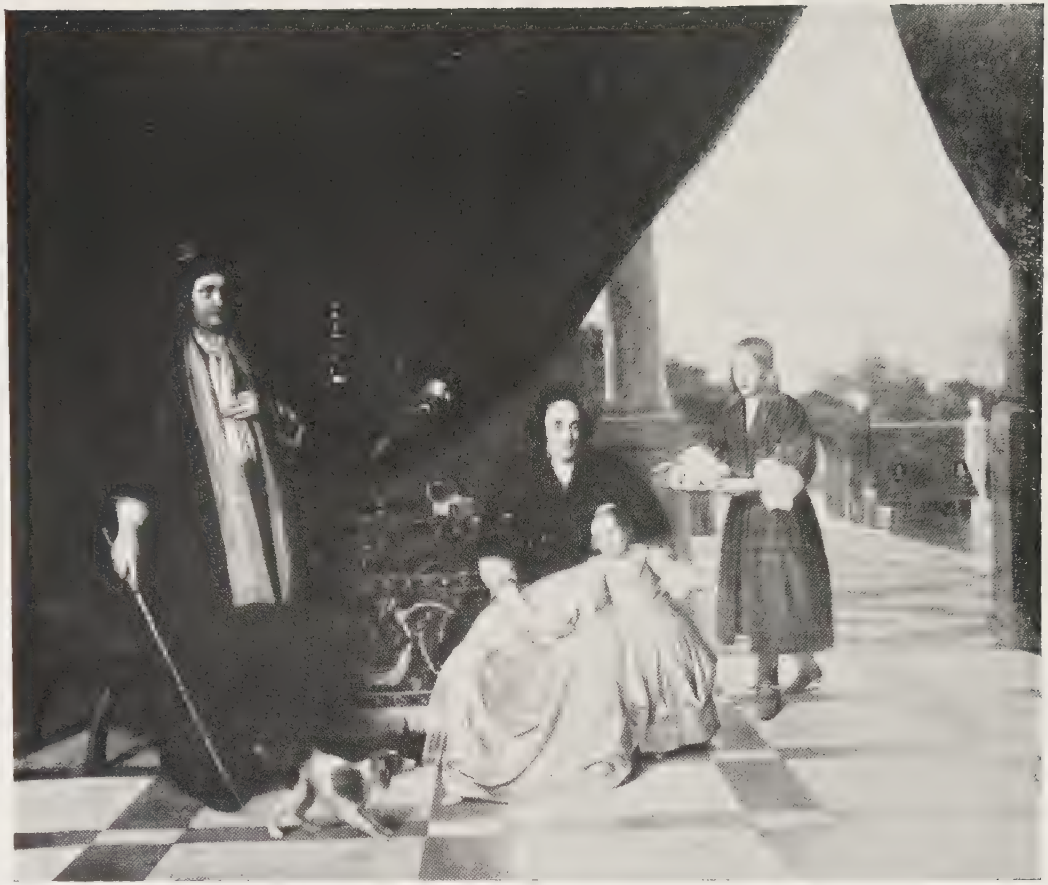
Berlin, Sammlung Oscar Huldschinsky (verkauft)

Leinwand, H. 67, B. 77

Das Konzert
Um 1675/80

The music-party

Le concert



New York, Durand-Ruel (verkauft)

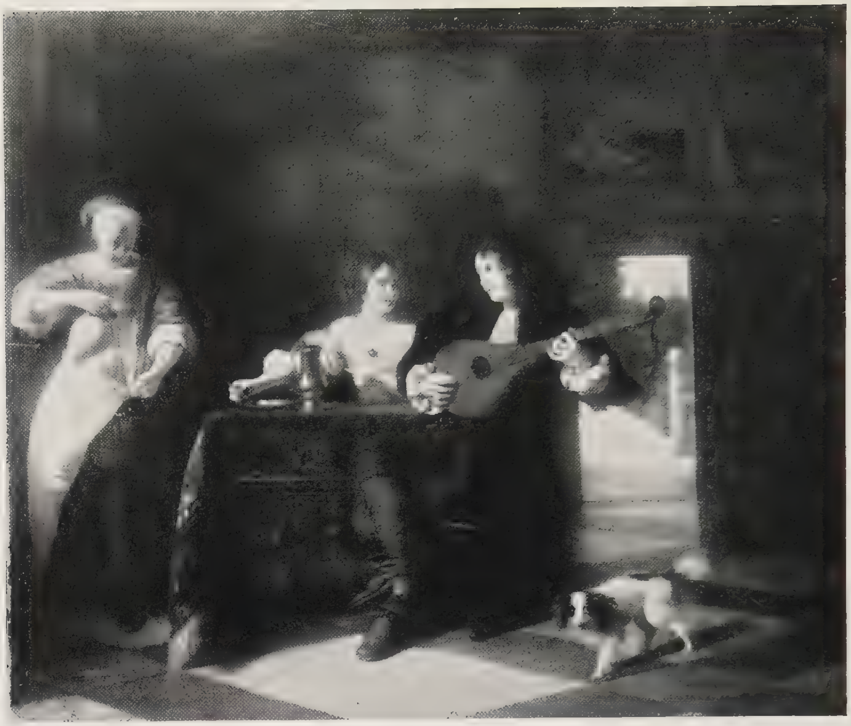
Leinwand, H. 67, B. 77

Familienbildnis

Um 1675/80

Family group

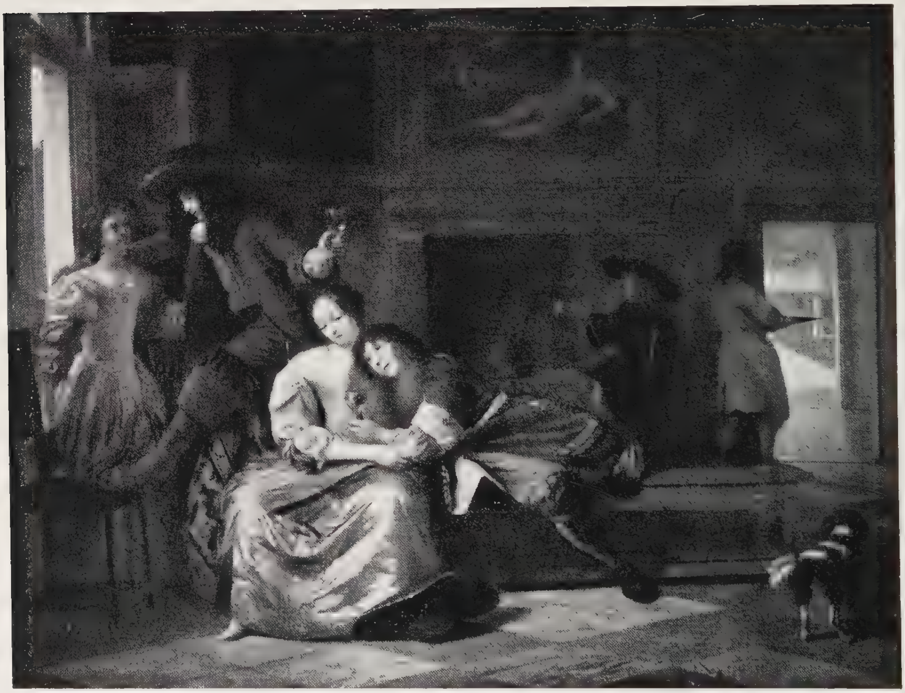
Portrait de famille



London, Sir Joseph B. Robinson
Leinwand, H. 57, B. 65

Das Ständchen

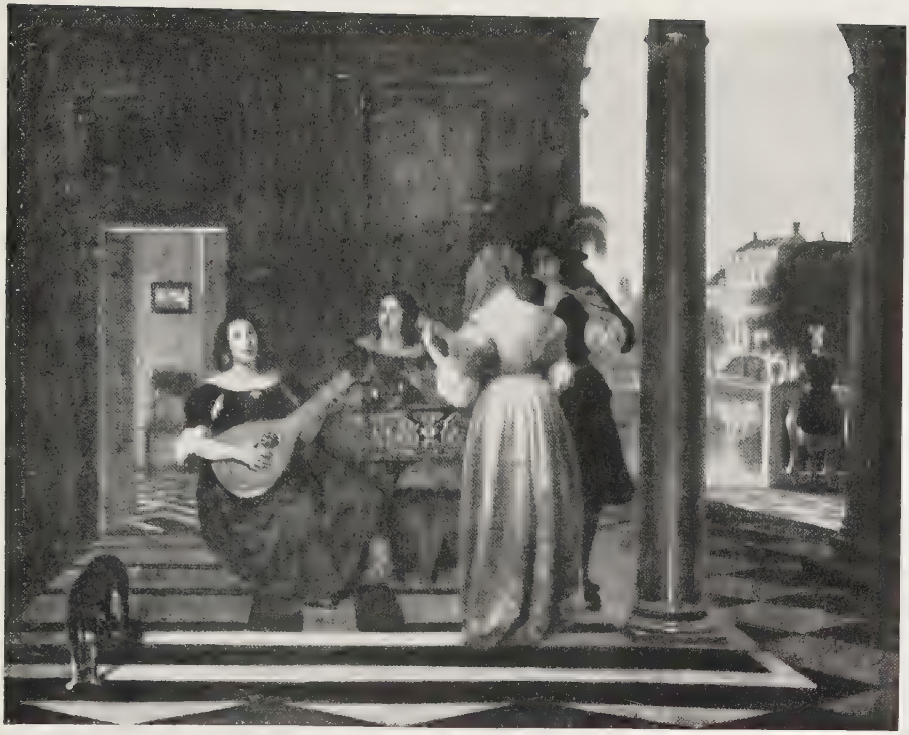
The love song
Um 1675/80
La chanson d'amour



London, Sir Joseph B. Robinson
Leinwand, H. 63, B. 77

Ausgelassene Gesellschaft

Dissolute company
Um 1675/80
La mauvaise compagnie



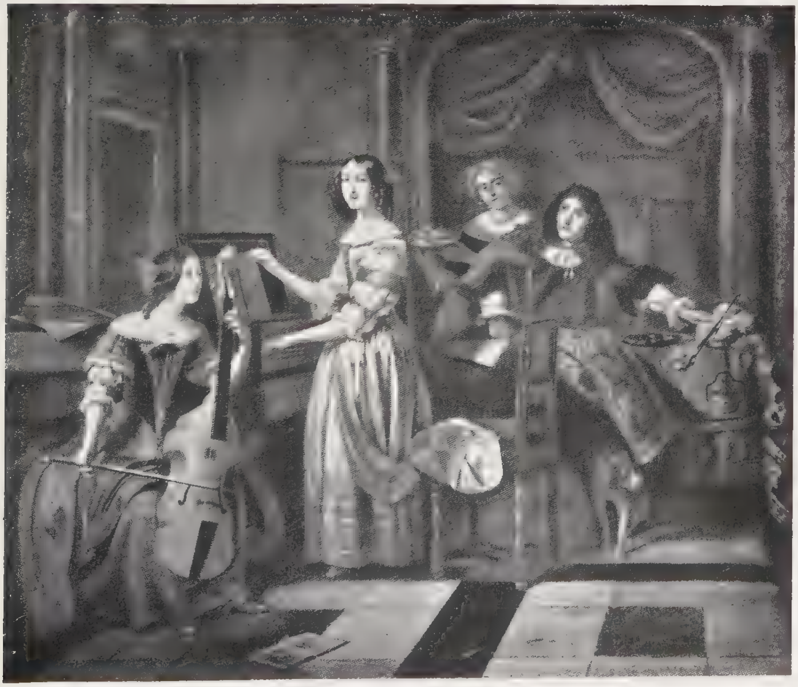
Amsterdam, Jonas Lek (verkauft)

Leinwand, H. 50, B. 60

Musizierende Gesellschaft
Um 1680

The music-party

Le concert



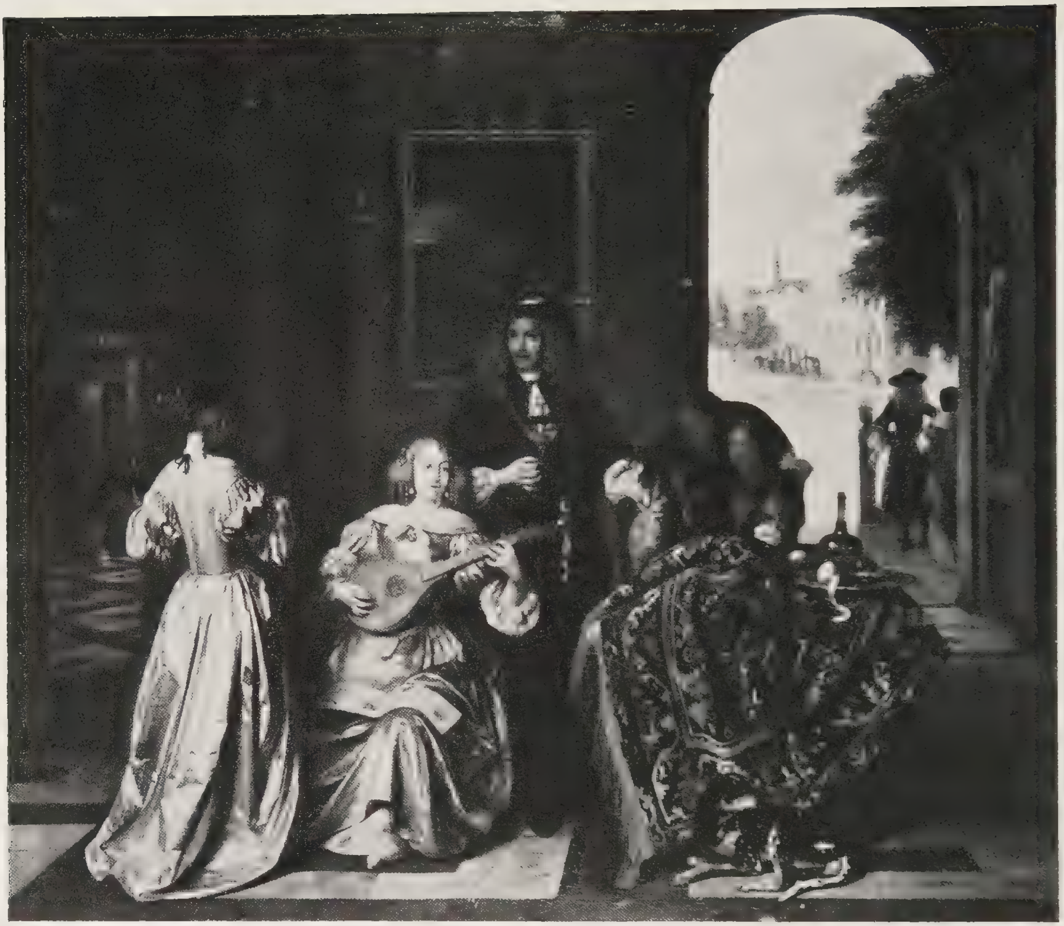
Paris, F. Kleinberger

Leinwand, H. 81, B. 104

Das Trio
Um 1675/80

The trio

Le trio



New York, J. D. Levy

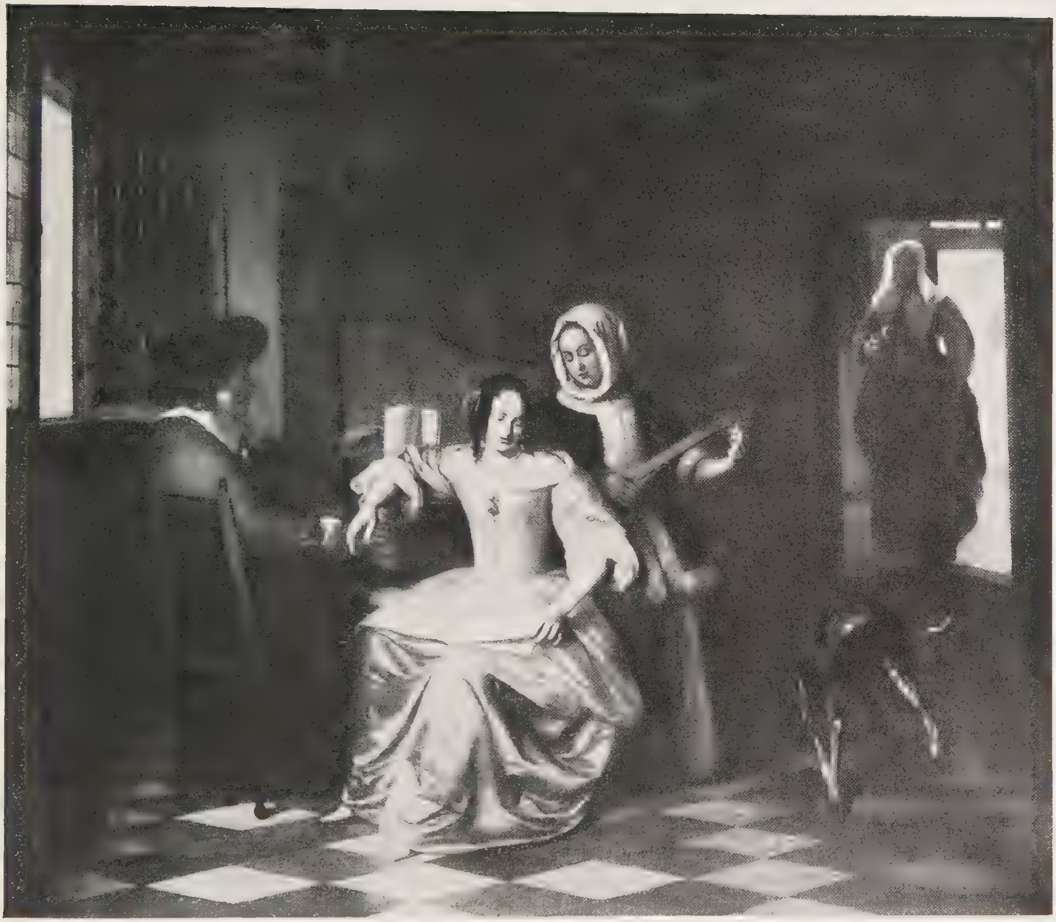
Leinwand, H. 95, B. 107

Das Konzert

The music-party

Um 1677/80

Le concert



Paris, Kunsthandel

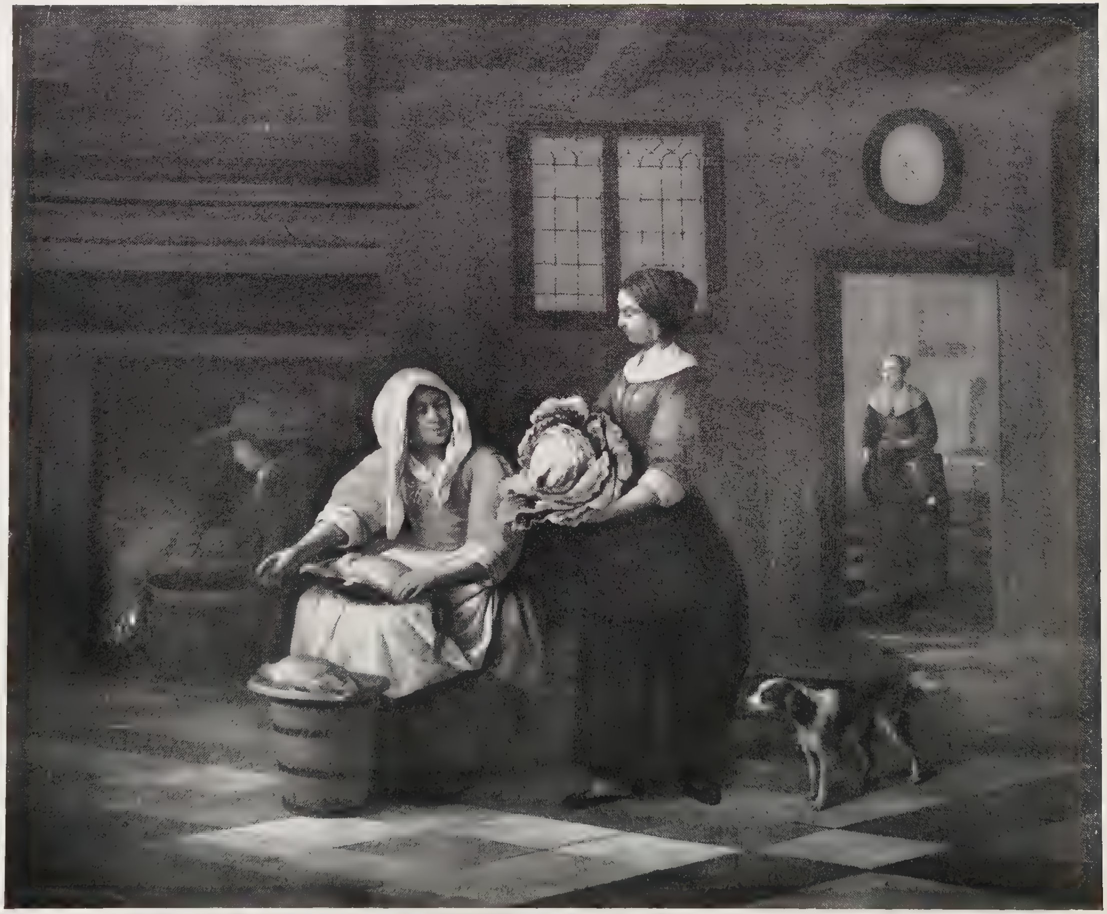
Leinwand, H. 62,5, B. 72,5

Das Trio

The trio

Um 1677/80

Le trio



London, E. Bolton

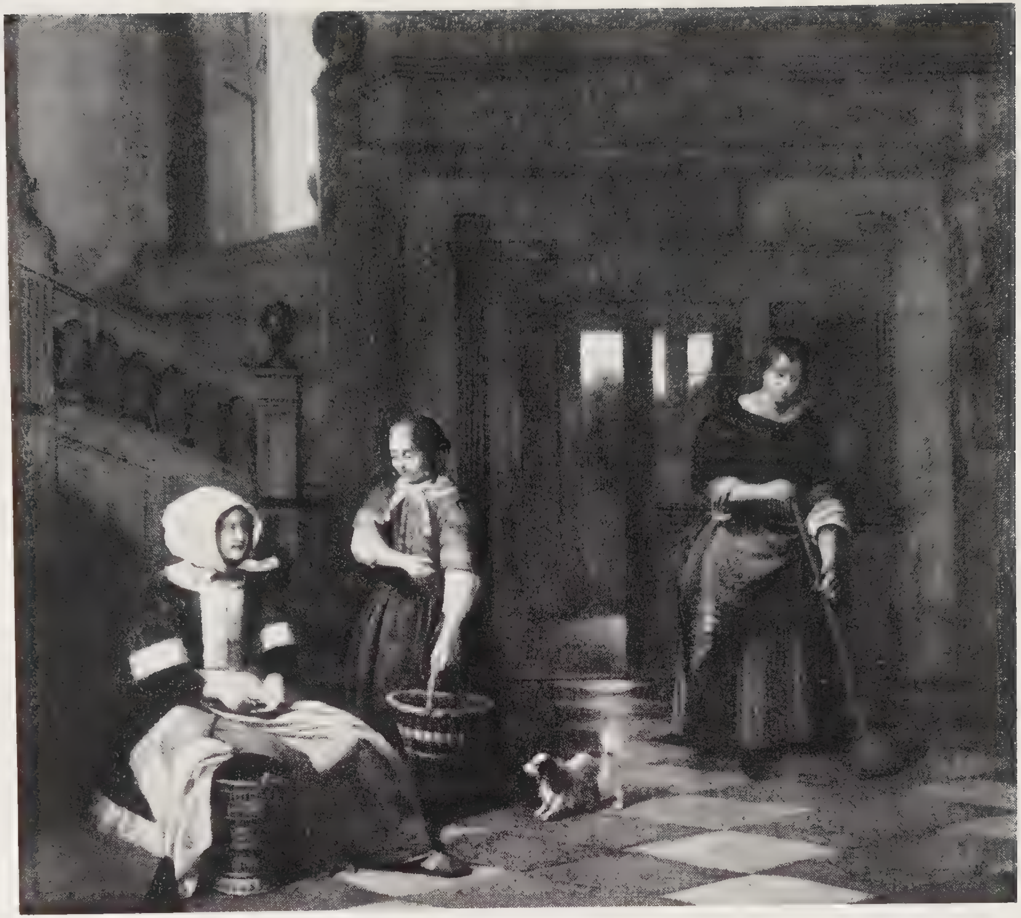
Leinwand, H. 63, B. 75

Hausfrau mit Ente und Magd mit Kohlkopf

A woman plucking a duck with
a maid-servant showing cabbage

Um 1675/80

Le chou



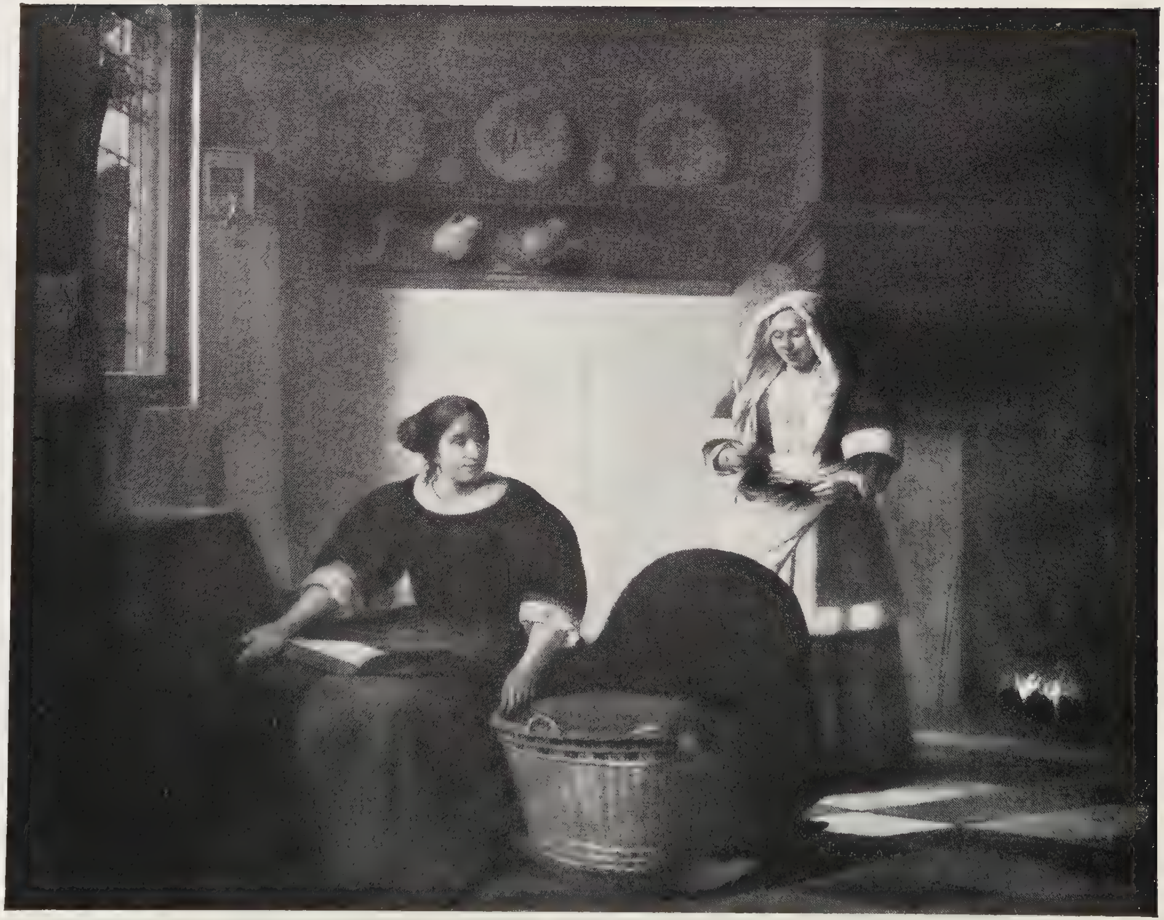
Berlin, Josef Block

Leinwand, H. 59, B. 66

Das Marktgeld
Um 1675/80

The marketing-money

L'argent du marché



Moskau, Museum der schönen Künste

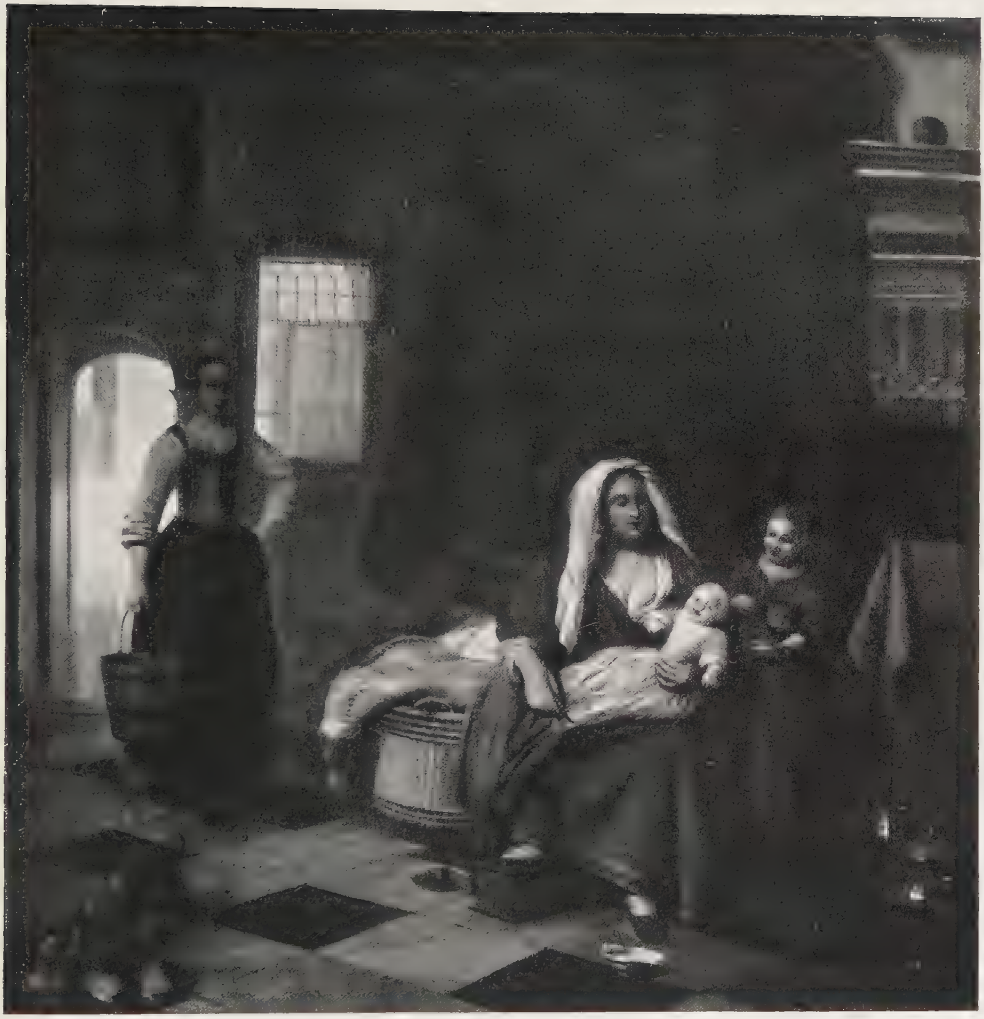
Leinwand, H. 47,5, B. 60

Junge Mutter an der Wiege

Um 1675/80

A young woman beside a cradle

La bouillie



Schleißheim, Gemäldegalerie

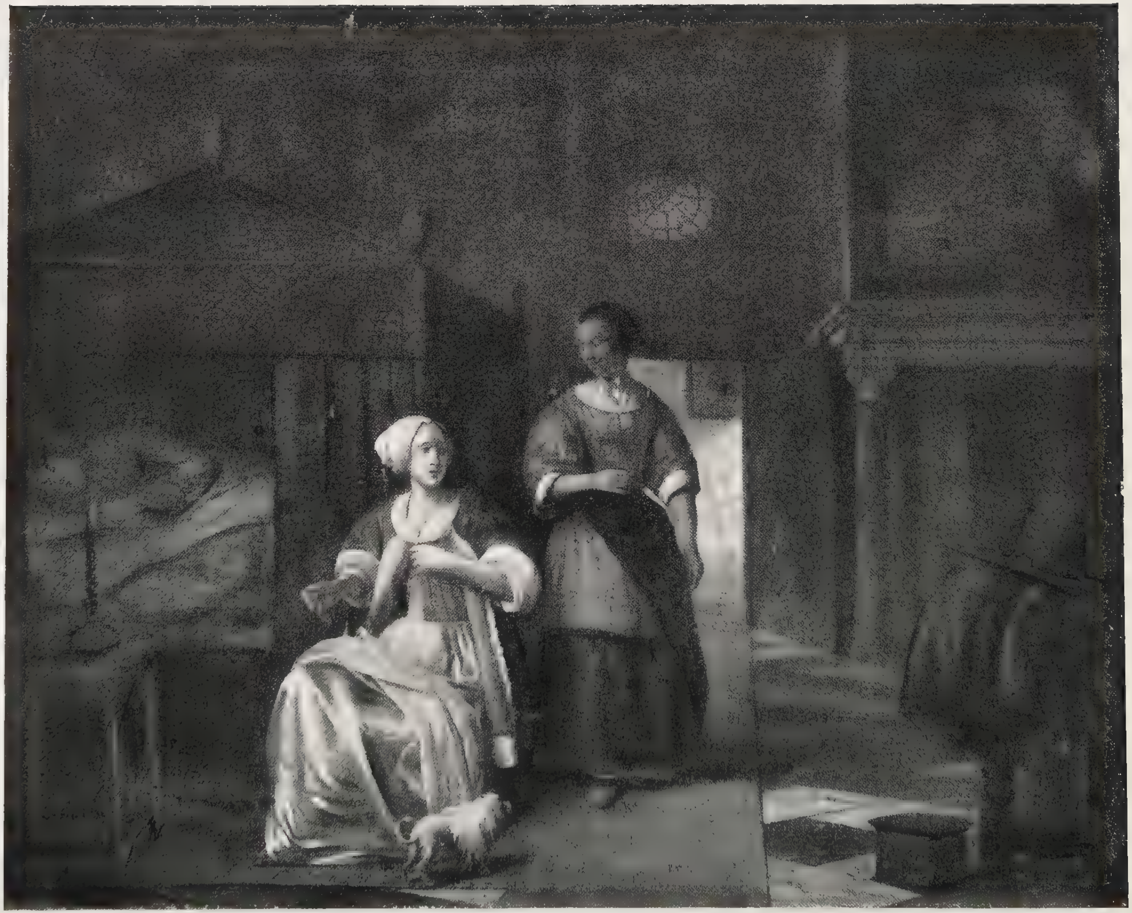
Leinwand, H. 83, B. 82

Mutter an der Wiege und Mädchen mit Katze

Woman with two children
and a servant-girl in a room

Um 1675/80

La mère et la petite fille
avece le chat



Berlin, Privatbesitz

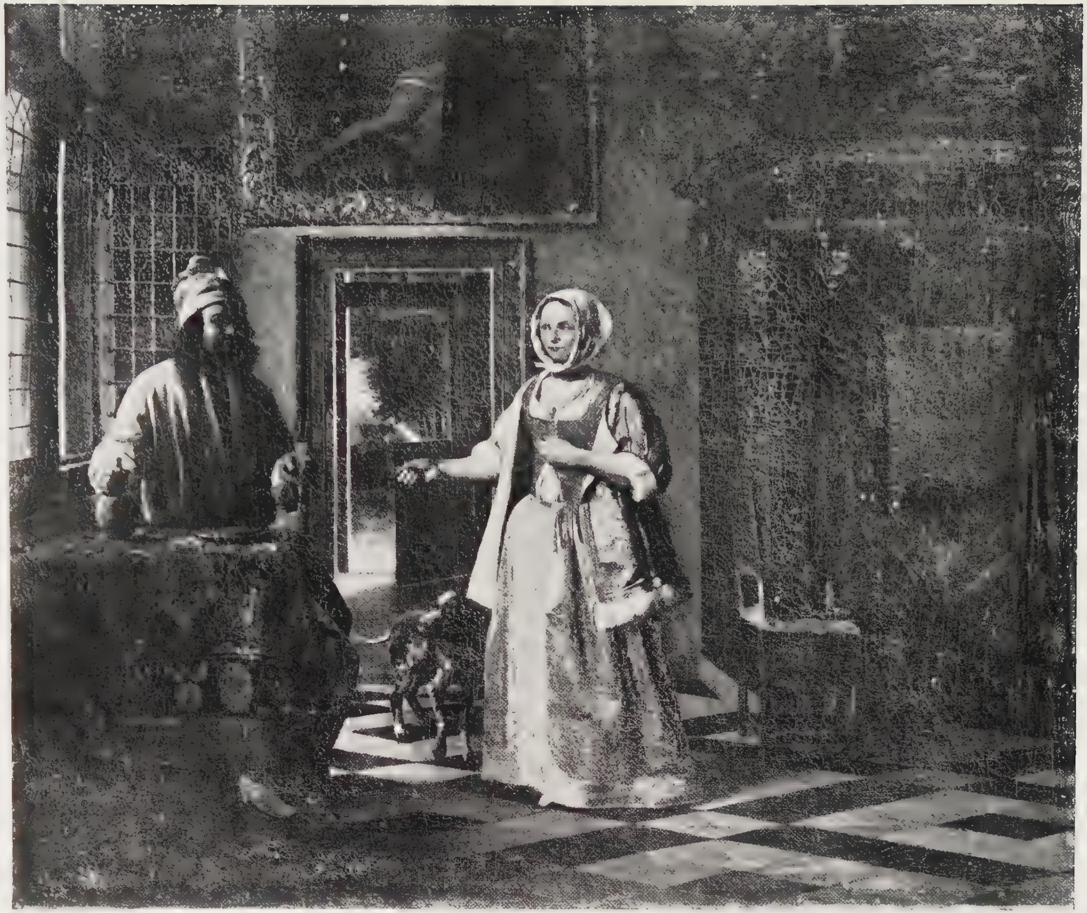
Leinwand, H. 70, B. 82

Die Morgentoilette

Um 1675/80

A young woman dressing

Le lever



Raby Castle (Darlington), Lord Barnard

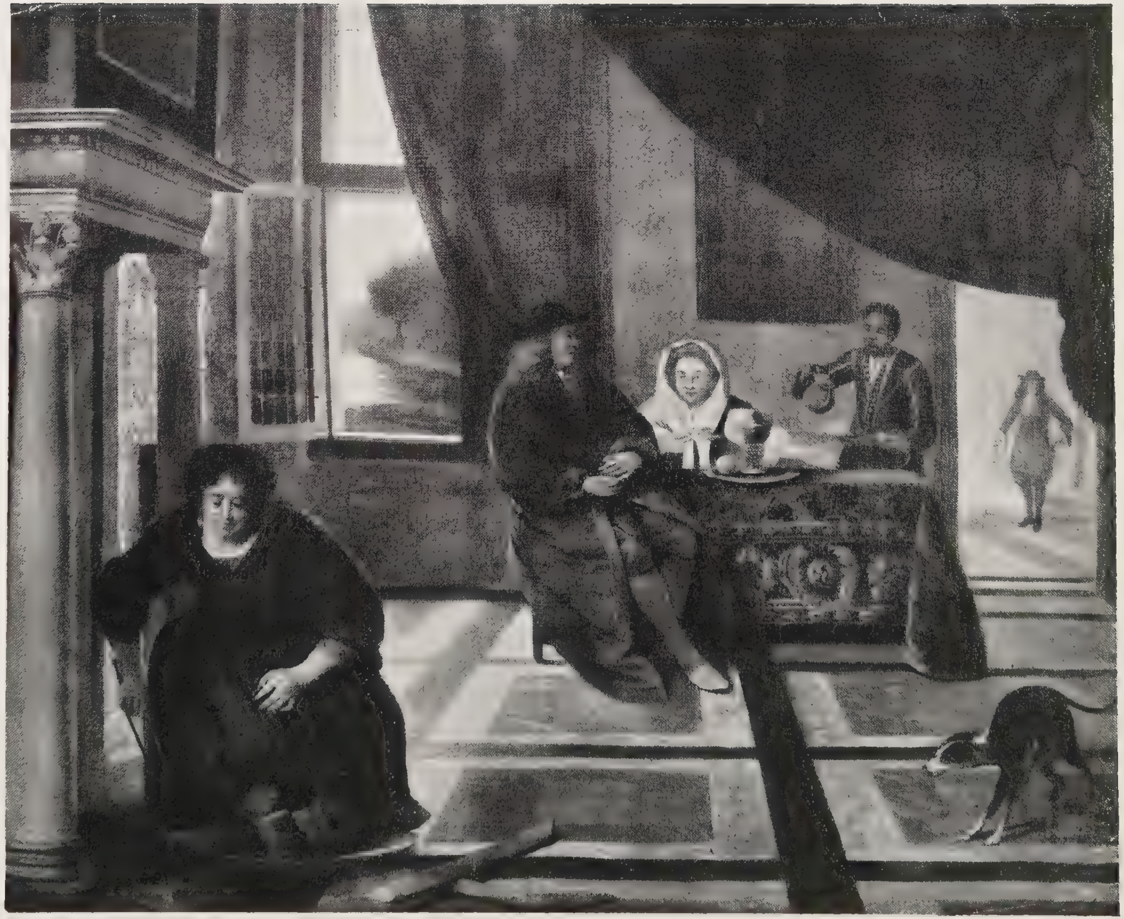
Leinwand, H. 53, B. 67

Die Morgentoilette

Um 1675/80

A young woman dressing

Le lever



Berlin, Privatbesitz

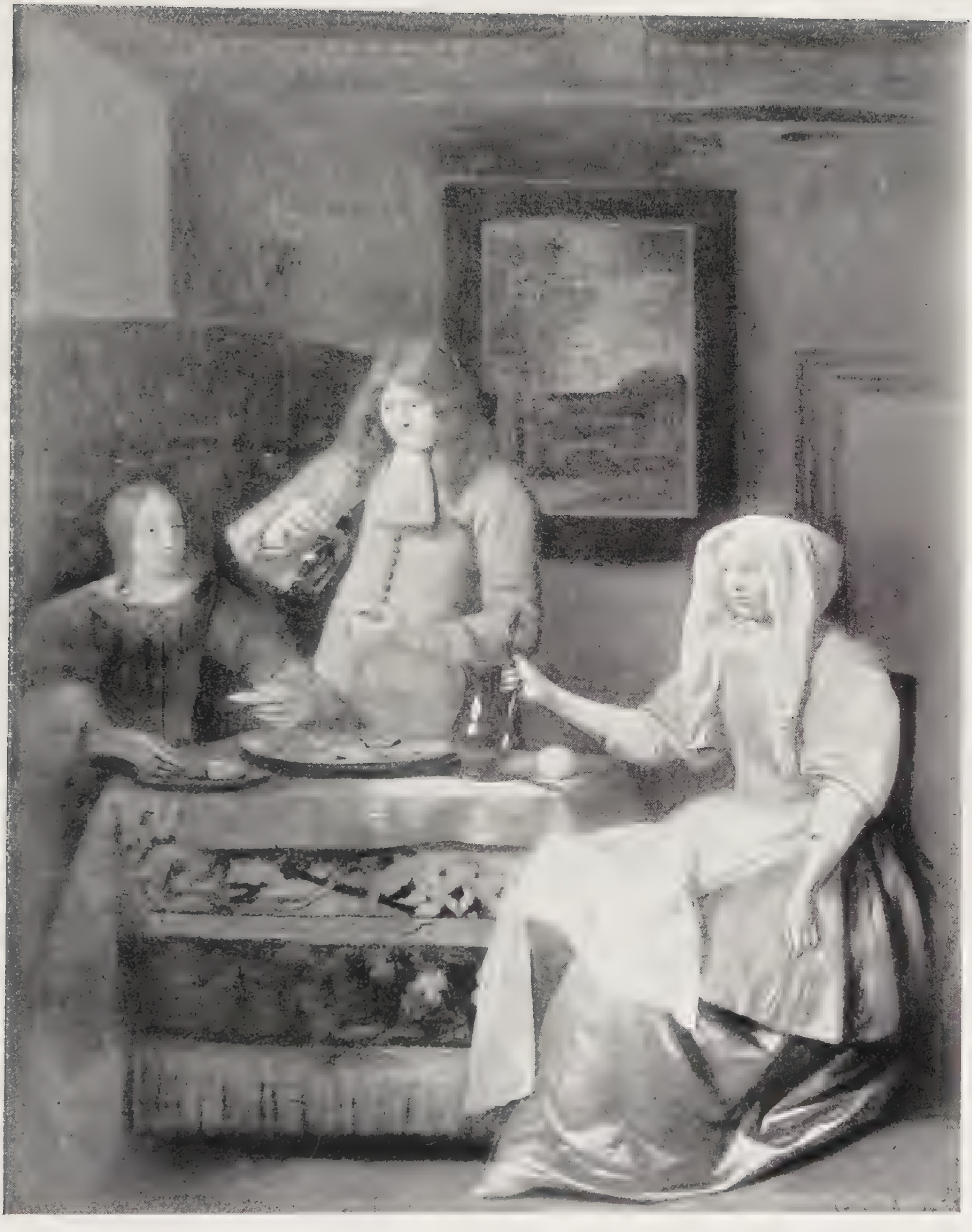
Leinwand, H. 62, B. 82

Herr und Dame beim Tee

Lady and Gentleman at tea

Um 1680

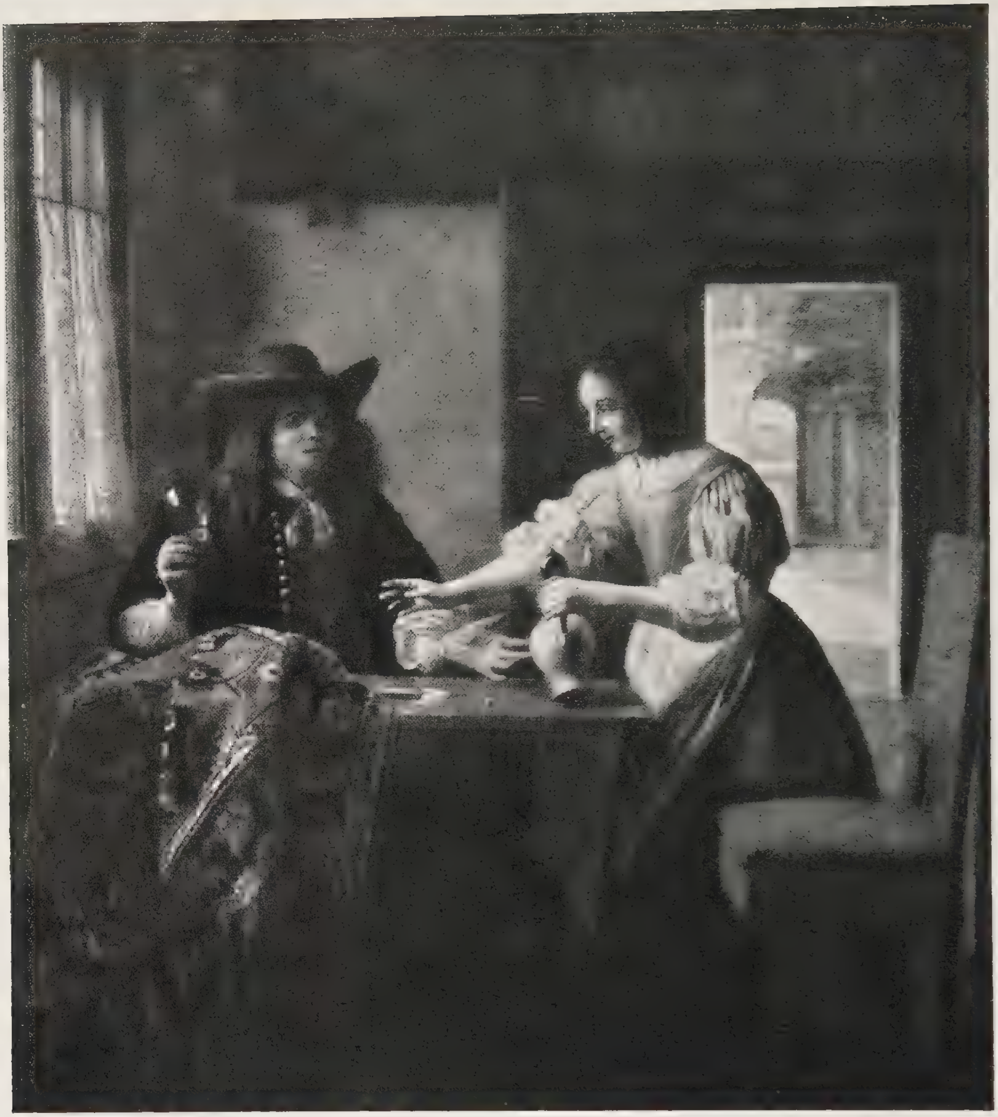
Le thé



Schloß Rohoncz (Ungarn) Leinwand, H. 58, B. 47

Das Austernfrühstück

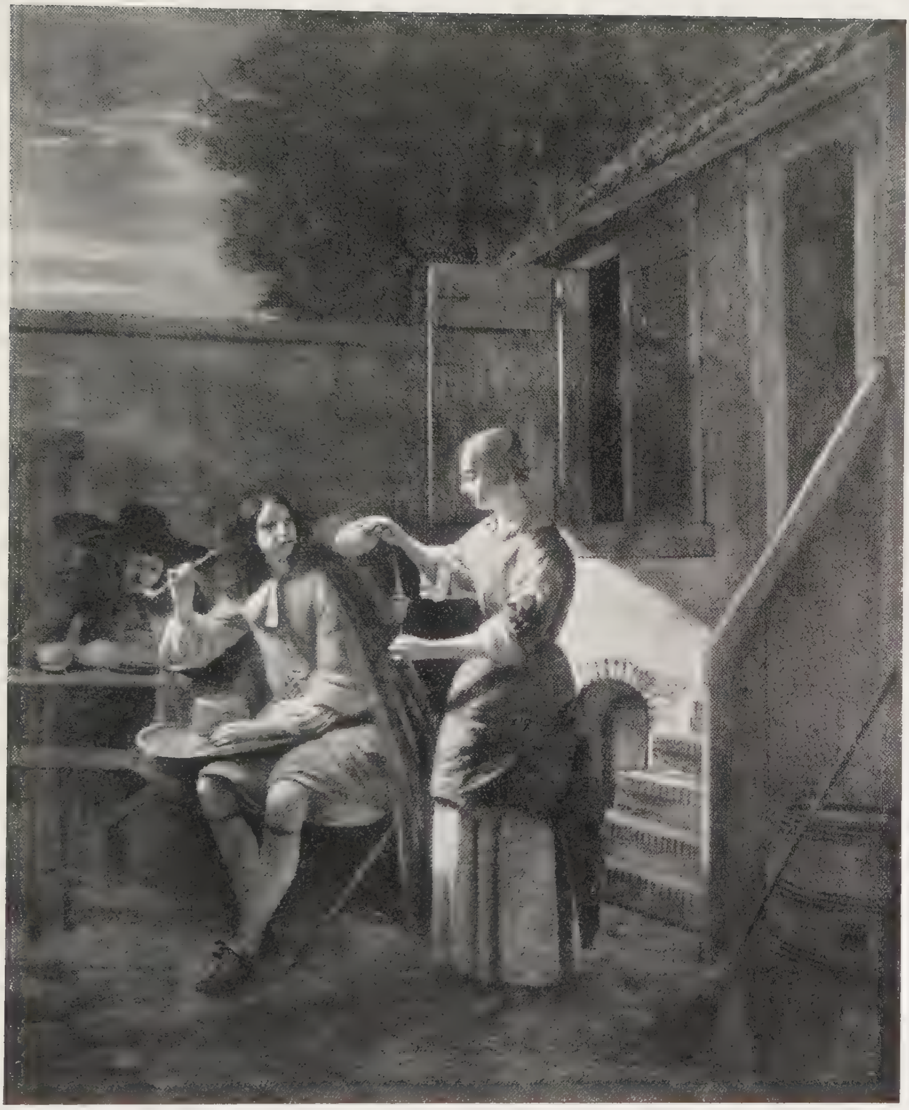
The meal of oysters 1681 Le repas d'huitres



Haag, Sammlung Preyer (verkauft) Holz, H. 51, B. 47

Das gemeinsame Glas

The social glass Um 1680 Un verre pour deux

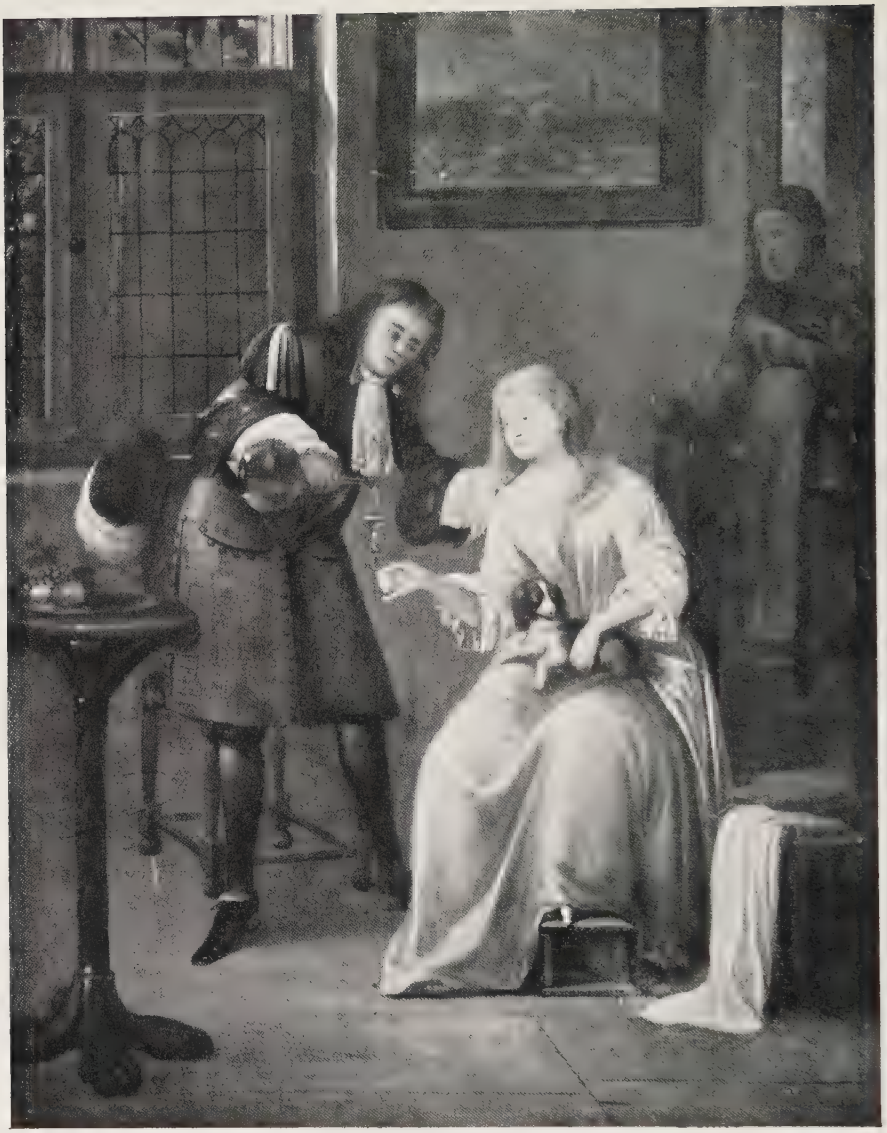


Kopenhagen, Staatliches Museum für Kunst

Holz, H. 50, B. 36,5

Junge Frau und Kavaliere beim Wein

Young woman and officers at wine Um 1680 L'hôtesse et les officiers



München, J. Boehler

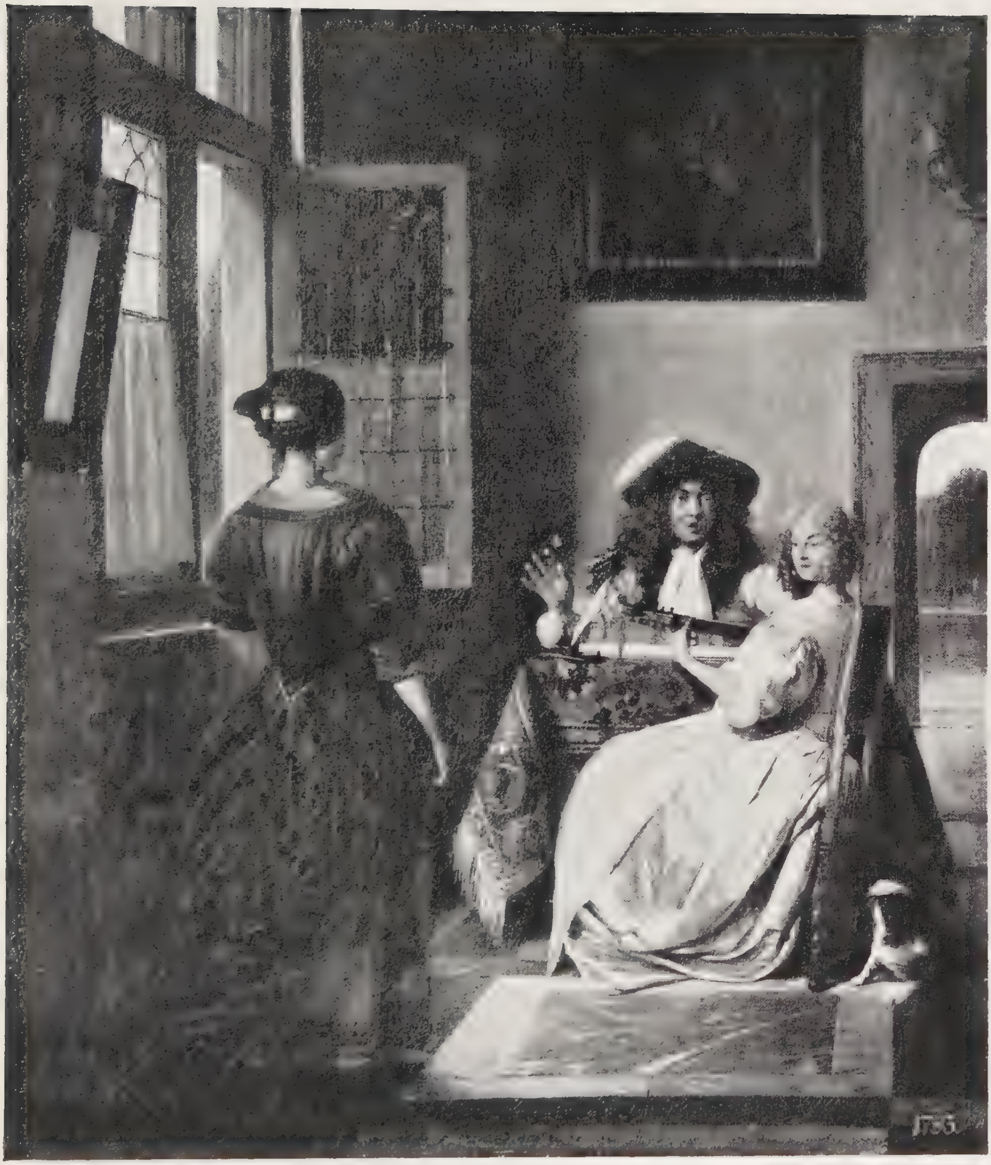
Holz, H. 29, B. 22,5

Liebespärchen beim Wein

A pair of lovers at wine

Um 1680

Le verre de vin



Leningrad, Eremitage

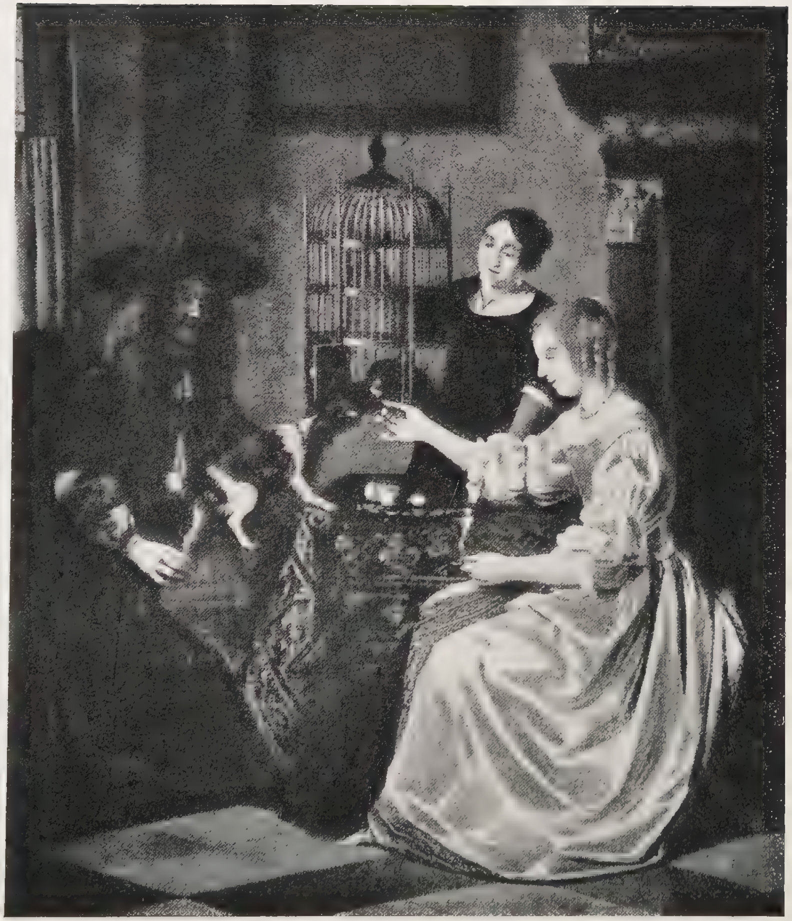
Leinwand, H. 62, B. 54

Sänger und Lautenspielerin

The singer

Um 1680

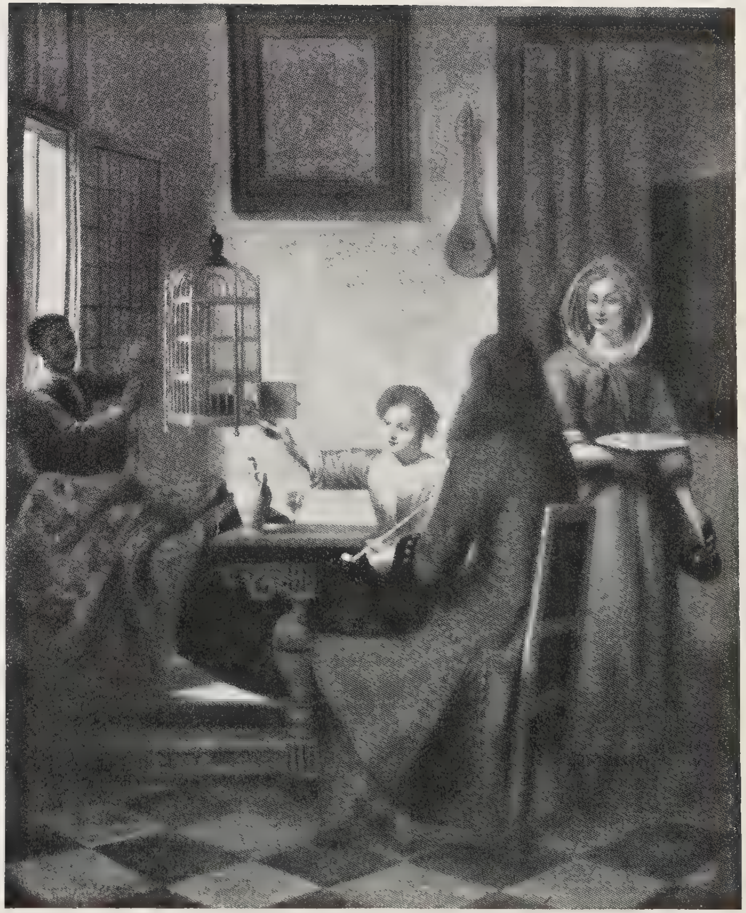
Le chanteur



Baltimore, Dr. H. B. Jacobs Holz, H. 50, B. 43

Papagei und Hund

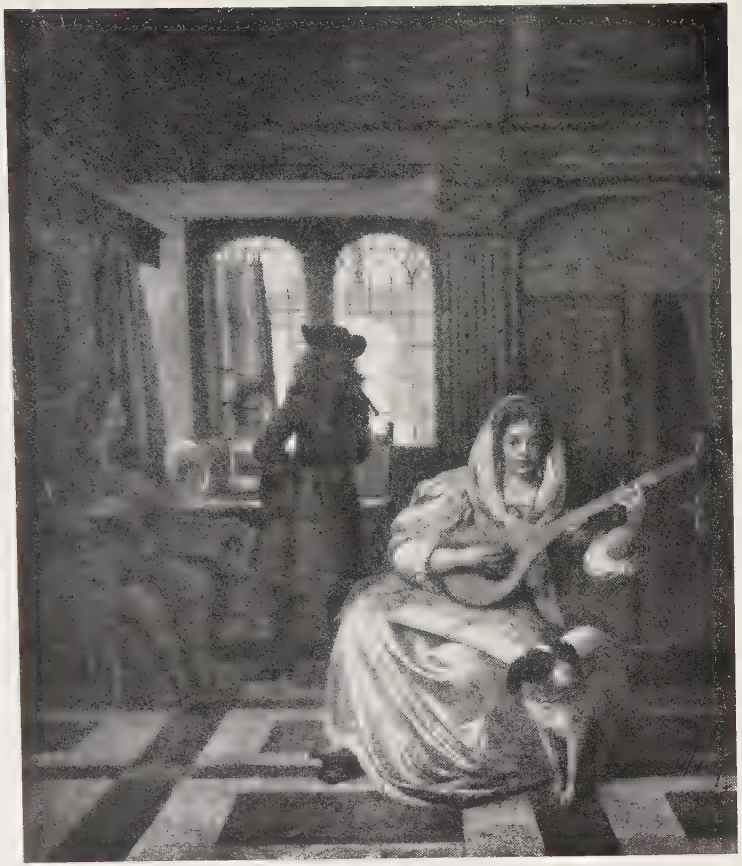
Lady feeding a parrot Nach 1680 Le chien jaloux



Wassenaar, Jonkheer H. Loudon Leinwand, H. 67, B. 56

Neger und Papagei

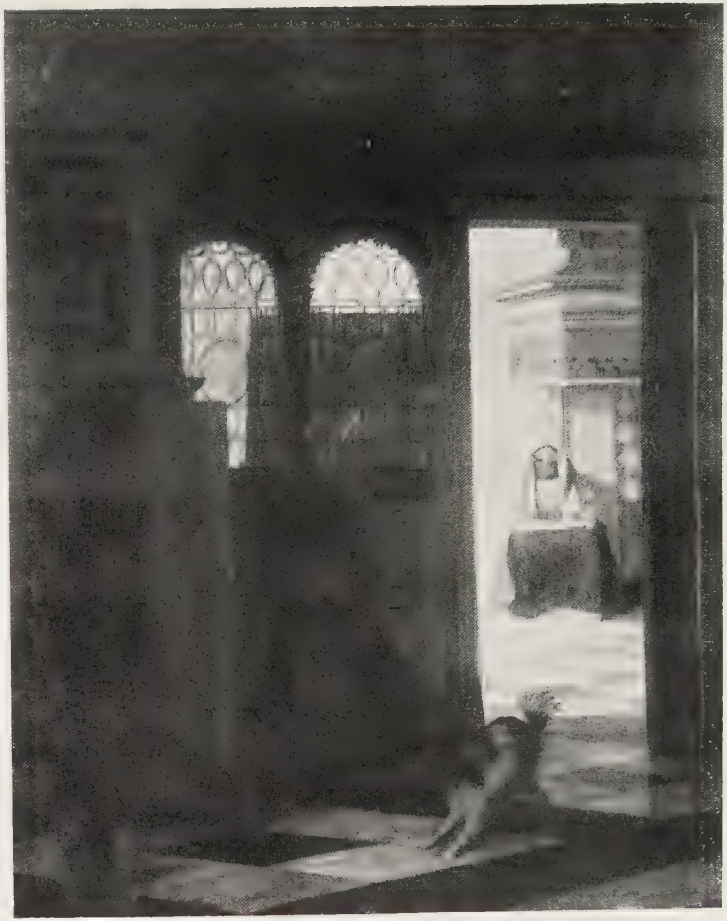
The parrot Nach 1680 Nègre et perroquet



Köln, A. Schuster (verkauft) Leinwand, H. 67, B. 57

Die Mandolinenspielerin

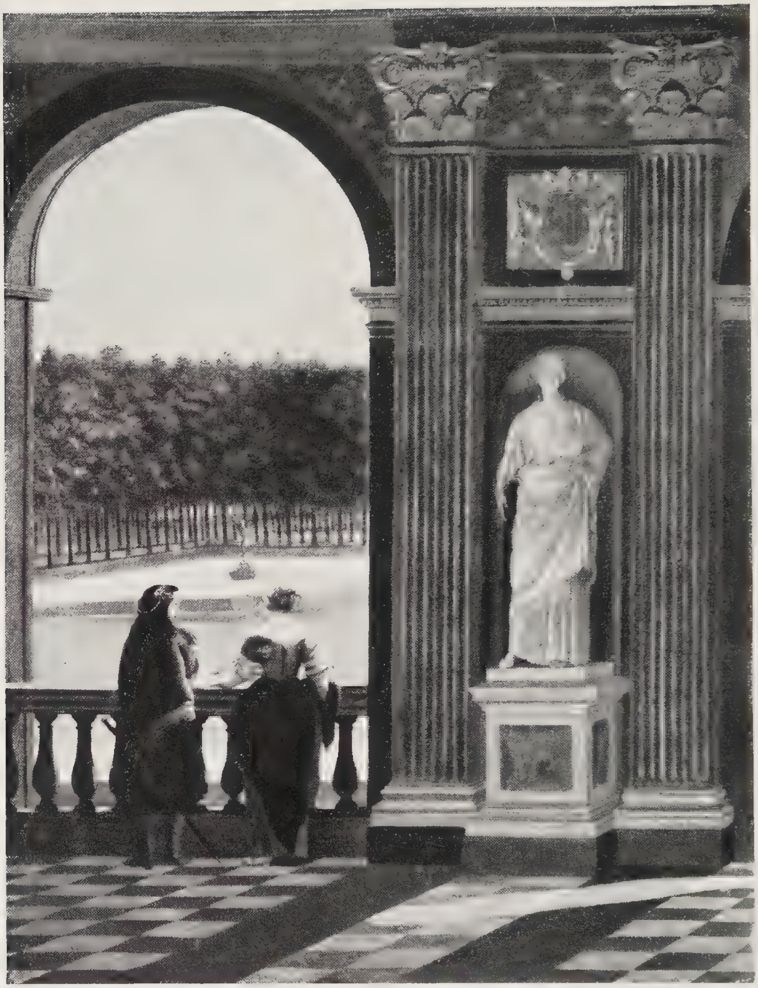
Woman playing the mandoline Nach 1680 La joueuse de mandoline



Leningrad, Eremitage (Sammlung P. Delaroff) Leinwand

Hund und Katze

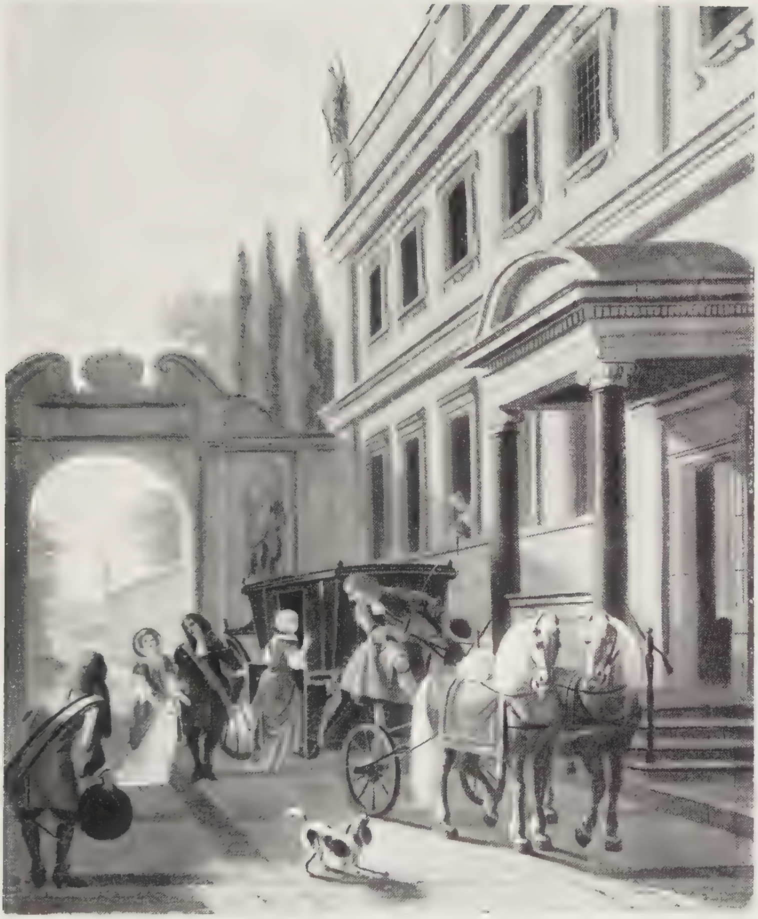
Dog and cat Um 1680 Chien et chat



Berlin, P. Bottenwieser (verkauft) Leinwand, H. 98, B. 82

Ausblick aus dem Vestibül

Outlook from the vestibule Um 1680 La terrasse



Berlin, Kunsthandel

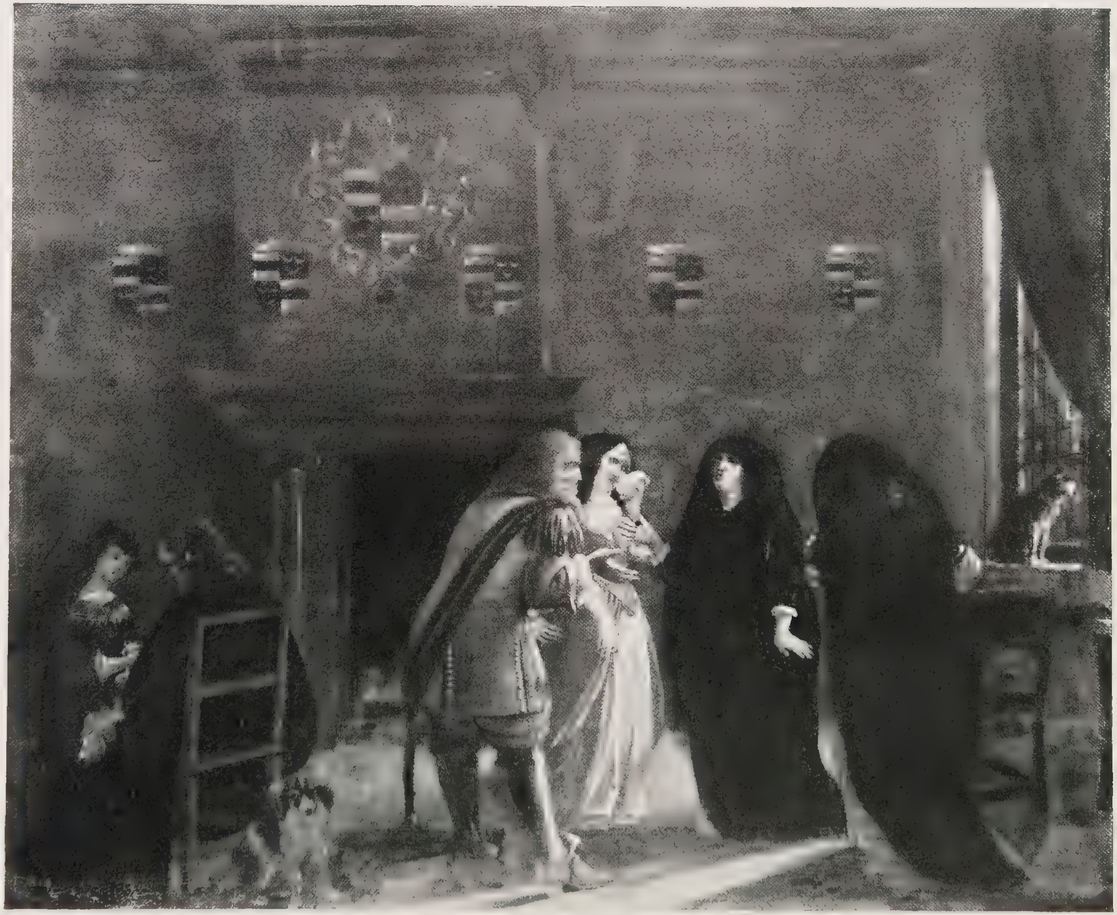
Leinwand, H. 100, B. 82

Die Ausfahrt

The departure

Nach 1680

Sortie en voiture



Hamburg, Privatbesitz

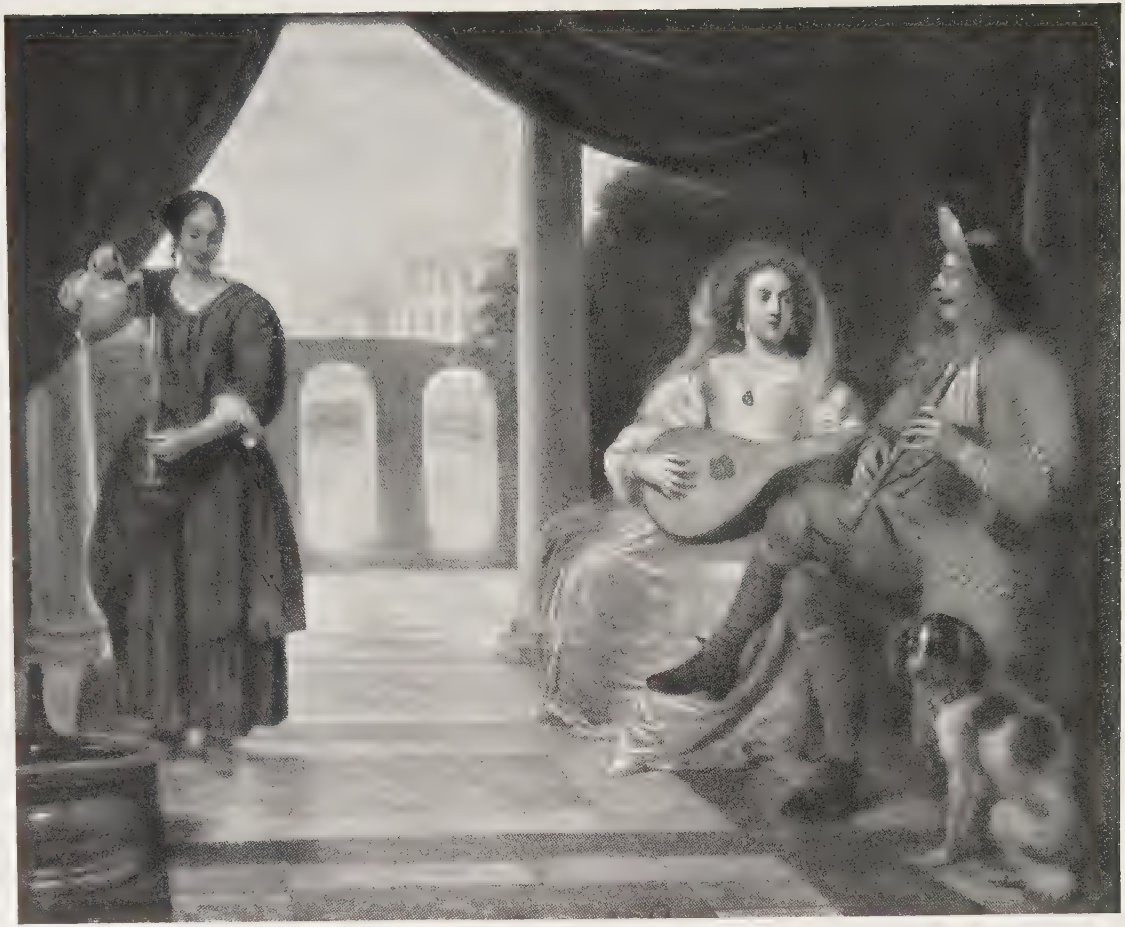
Leinwand, H. 53, B. 63

Kondolenzbesuch bei der Familie Wassenaer

A visit of condolence at
the family Wassenaer

Nach 1680

Visite de condoléance à
la famille Wassenaer



Berlin, Privatbesitz

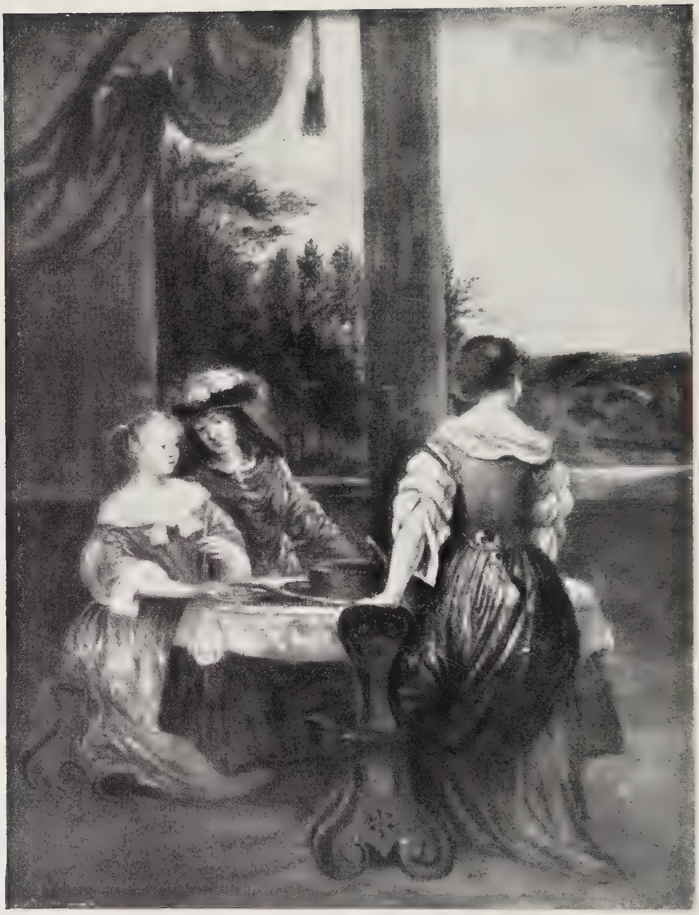
Leinwand, H. 51, B. 62

Flötenspieler und Lautenspielerin

The duet

Nach 1680

Flûtiste et joueuse de luth



Leipzig, Privatbesitz

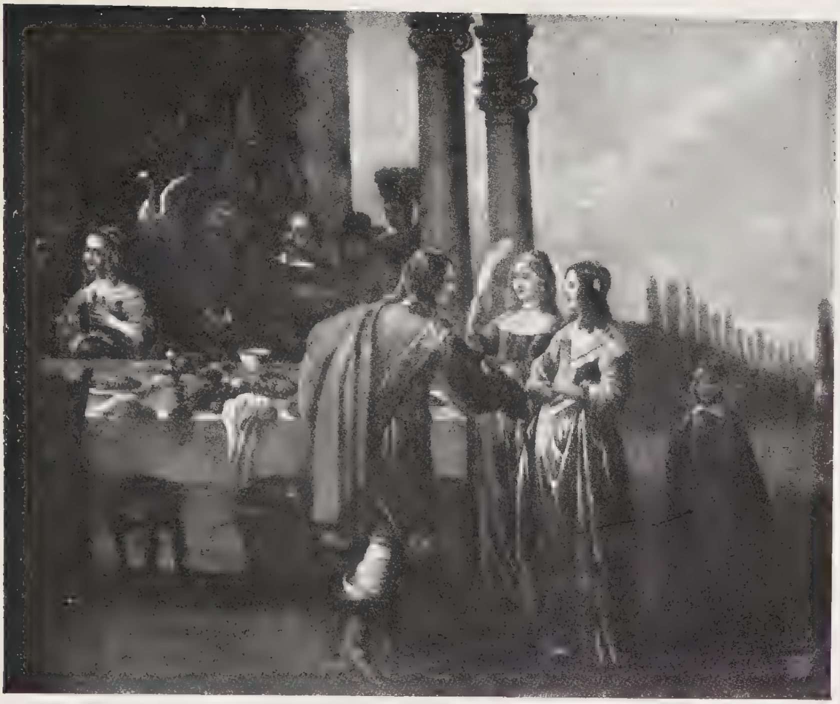
Leinwand, H. 70, B. 59

Das Austernfrühstück auf der Terrasse

A party eating oysters
on a terrace

Nach 1680

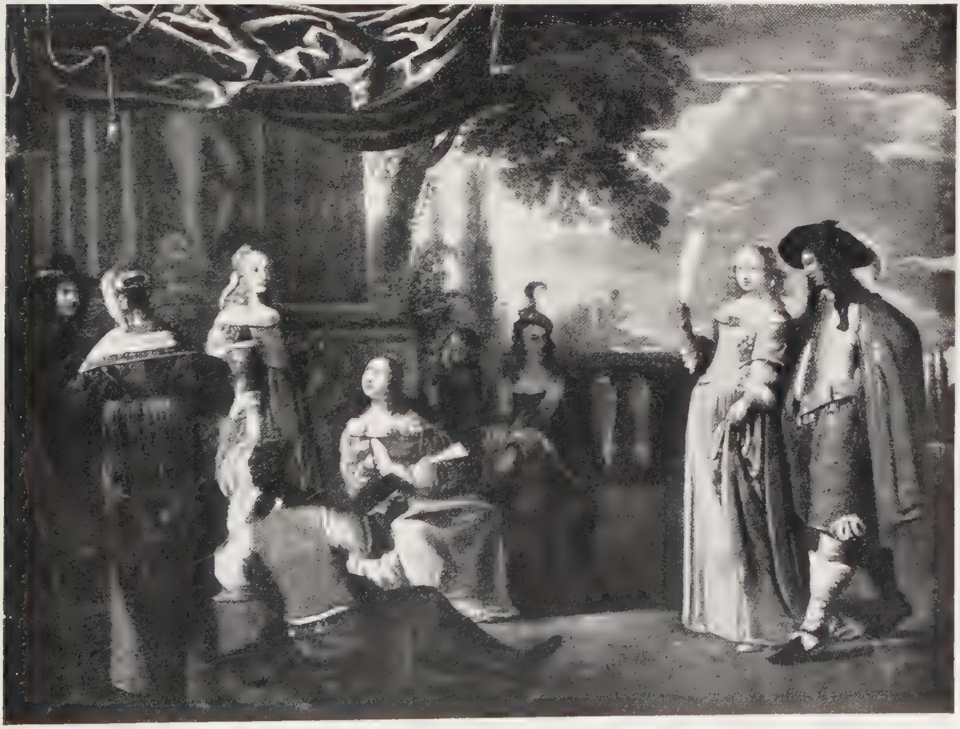
Le déjeuner d'huitres
sur la terrasse



Philadelphia, Museum (Sammlung John G. Johnson) Leinwand, H. 95, B. 102

Das Diner auf der Terrasse

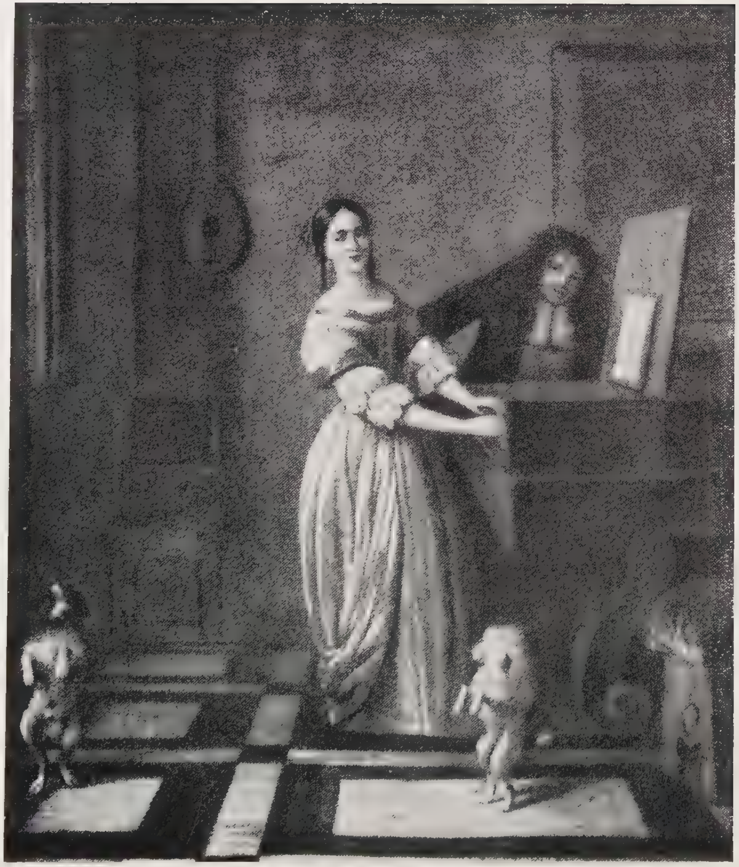
A party at dinner on a terrace Nach 1680 Le dîner sur la terrasse



Mannheim, Privatbesitz Holz, H. 75, B. 99

Gesellschaft auf der Terrasse

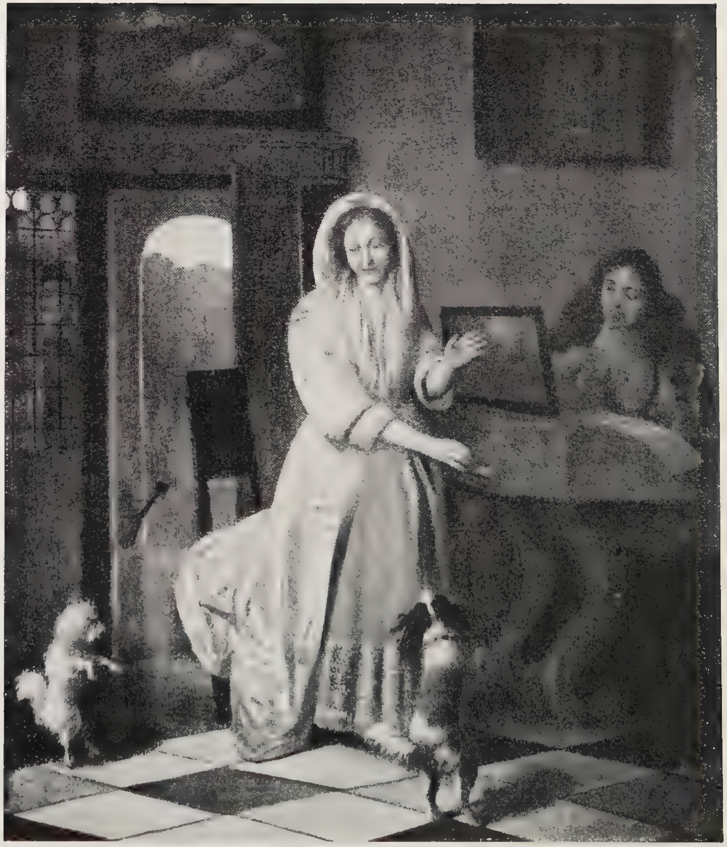
A party on a terrace Nach 1680 Réunion sur la terrasse



Amsterdam, J Goudstikker Leinwand, H. 49, B. 42

Die tanzenden Hunde

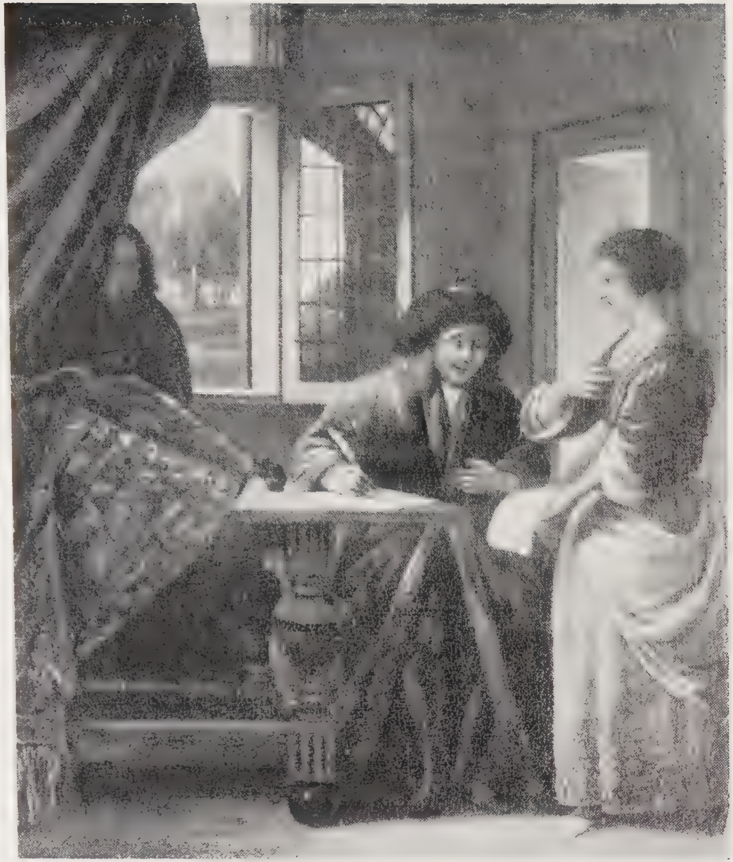
A lady playing the harpsichord Nach 1680 Les chiens dansants



Amsterdam, Versteigerung 13. April 1920 Leinwand, H. 60, B. 50

Die tanzenden Hunde

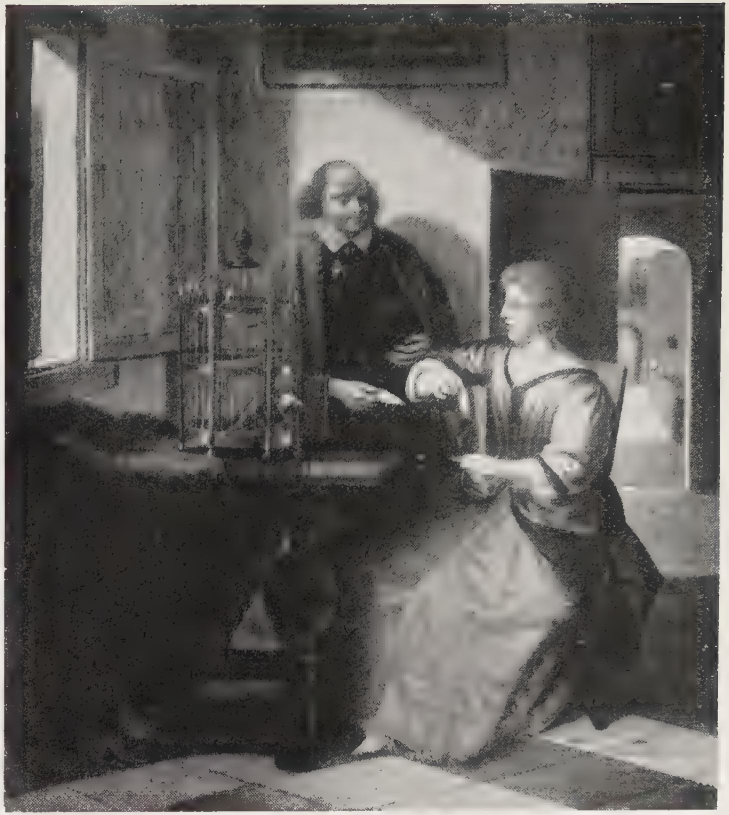
The dancing dogs Nach 1680 Les chiens dansants



Amsterdam, J. Goudstikker Leinwand, H. 44, B. 38

Der Notar

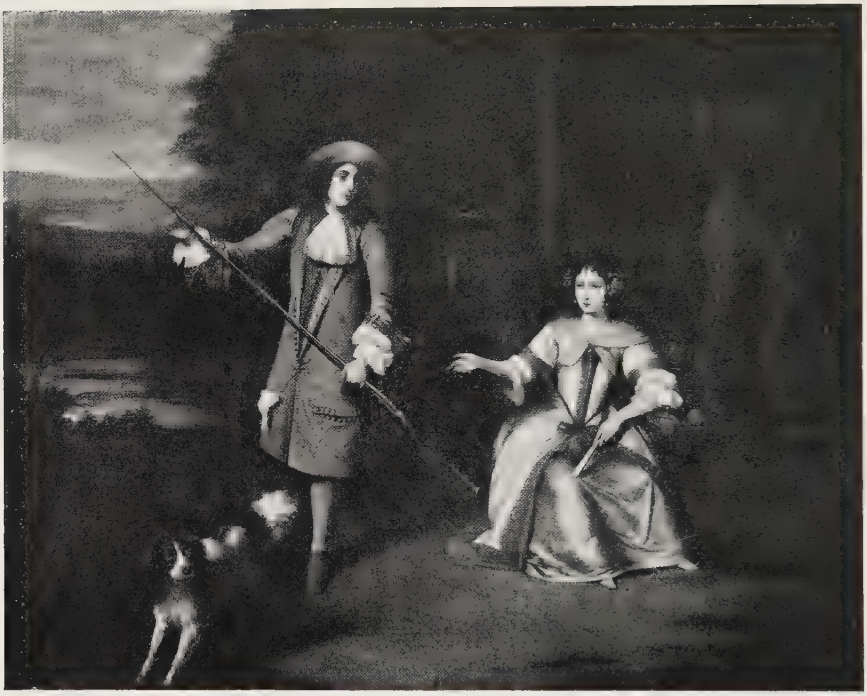
The notary public 1683 L'écrivain public



Haag, A.v. Welie Leinwand, H. 58, B. 51

Der Papagei

The parrot Nach 1680 Le perroquet



London, Langton R. Douglas (verkauft)

Leinwand, H. 108, B. 134

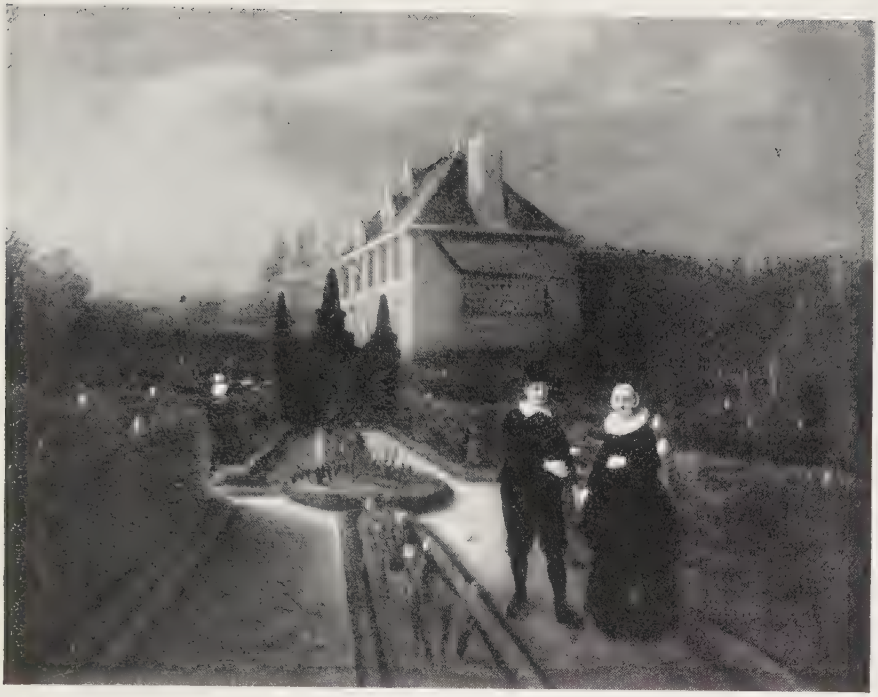
Jäger und seine Frau

A courtyard with a sportsman and a woman resting

1684

Le chasseur et sa femme

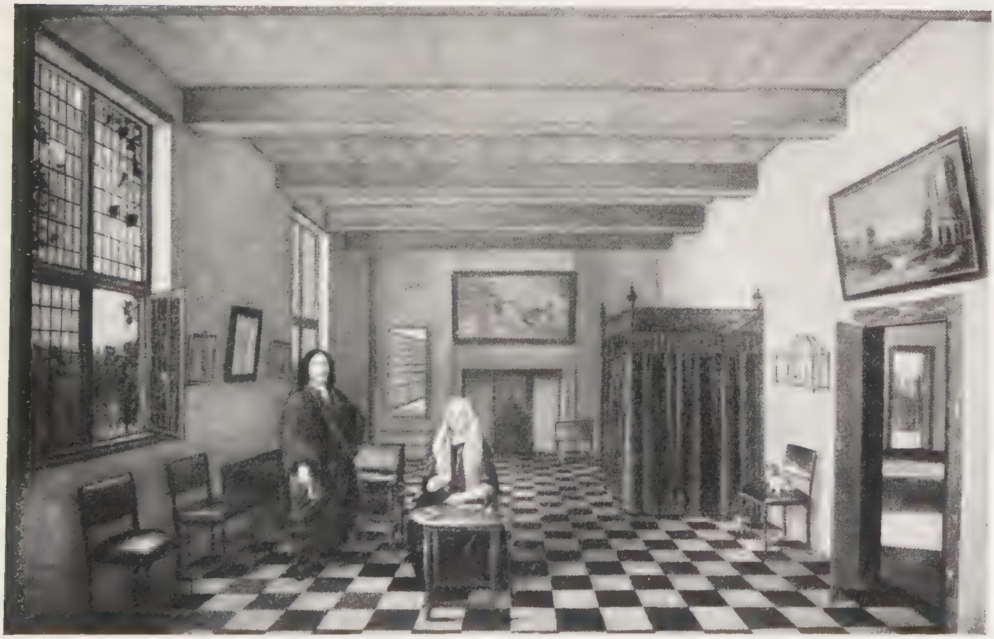
PAINTINGS BY MASTERS, WHO ARE CONFUSED WITH PIETER DE HOOCH AND PICTURES SIMILAR IN STYLE



Berlin, Kunsthandel (verkauft) Leinwand

Samuel van Hoogstraten: Herr und Dame im Garten

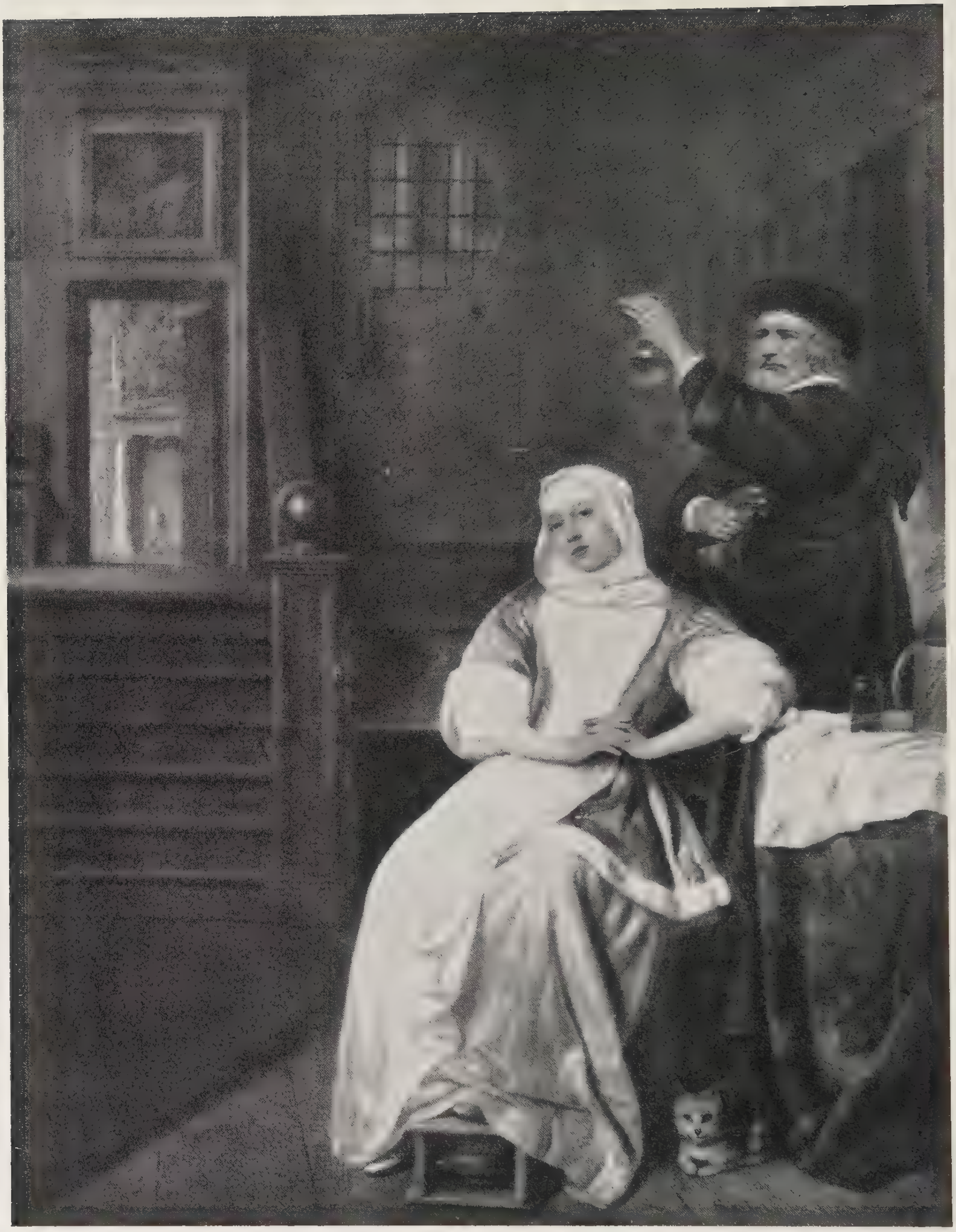
Lady and gentleman in a garden Couple dans le jardin



Amsterdam, Kunsthandel Leinwand, H. 105, B. 155

Samuel van Hoogstraten: Interieur mit Ehepaar

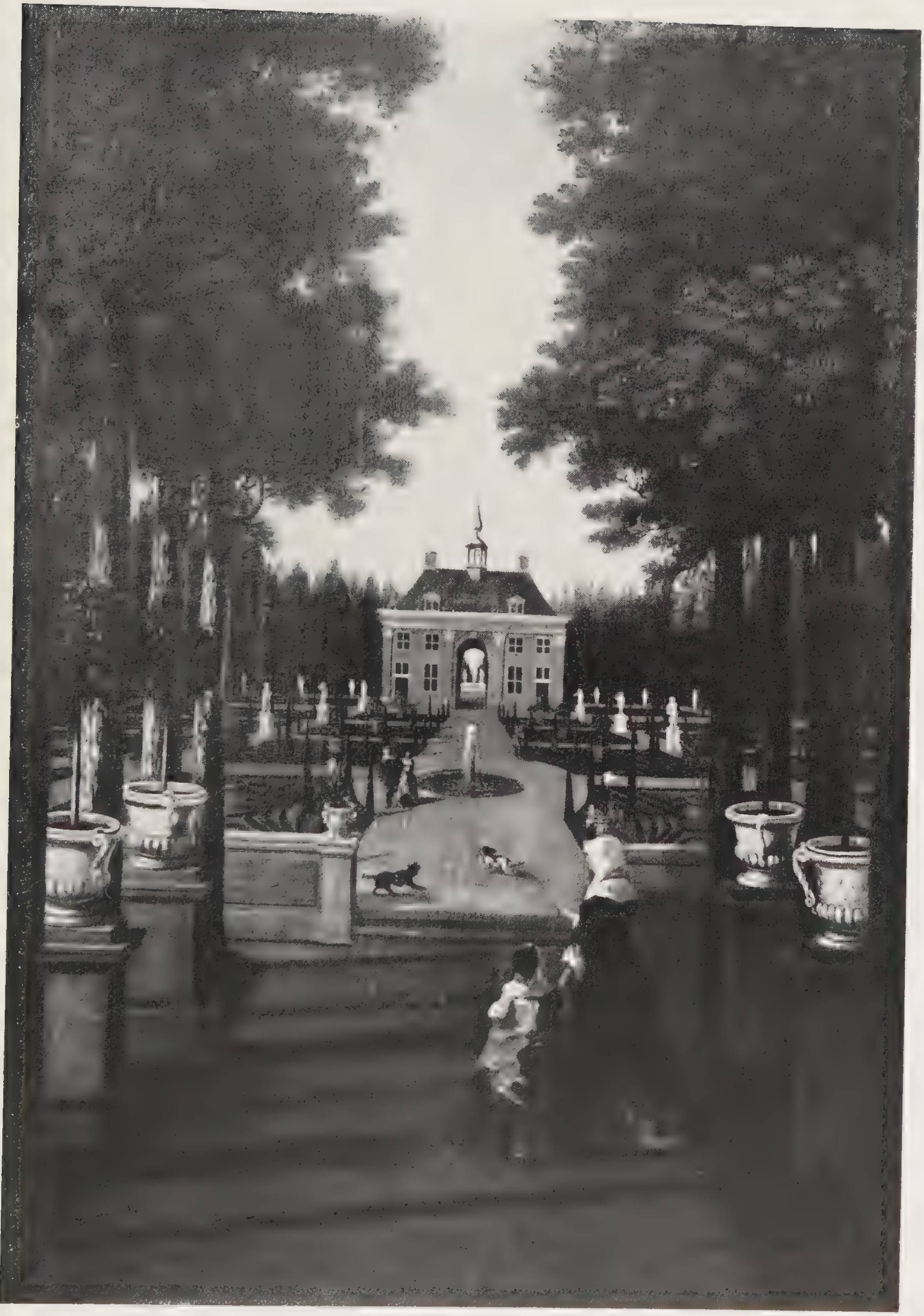
Lady and gentleman in their living room Couple dans l'intérieur



Amsterdam, Rijksmuseum Leinwand, H. 70, B. 50

Samuel van Hoogstraten: Die liebeskranke Frau

The love-sick woman La malade d'amour



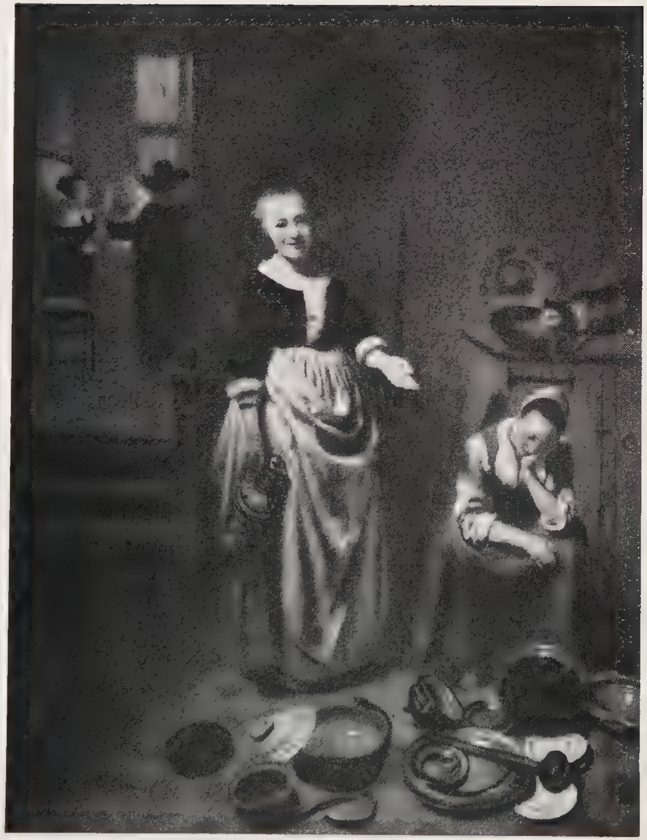
Aachen, Suermondt-Museum

Leinwand, H. 112, B. 79

Samuel van Hoogstraten (zugeschrieben): Der Schloßgarten

The garden of a mansion

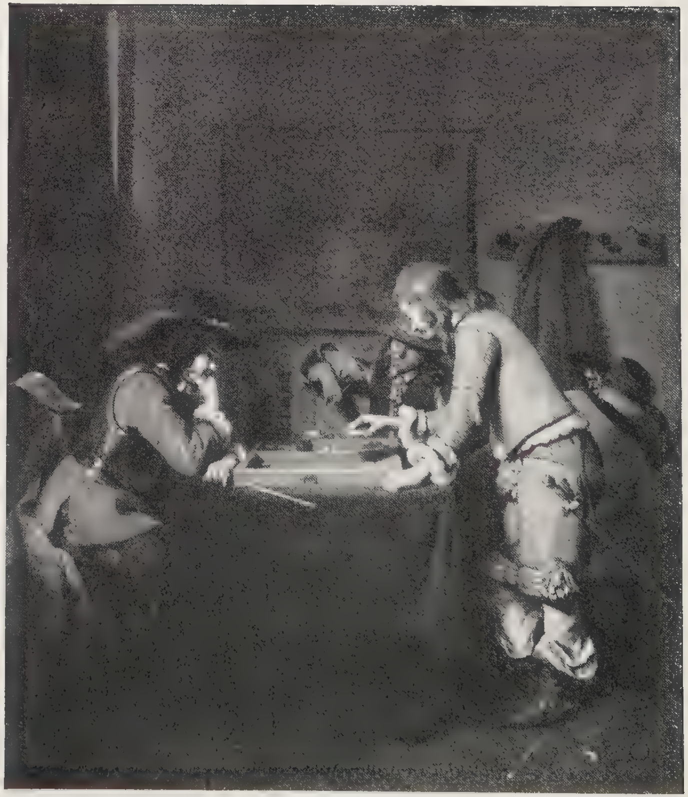
Le jardin du château



London, National Gallery Holz, H. 69, B. 54

Nicolaes Maes: Die faule Magd

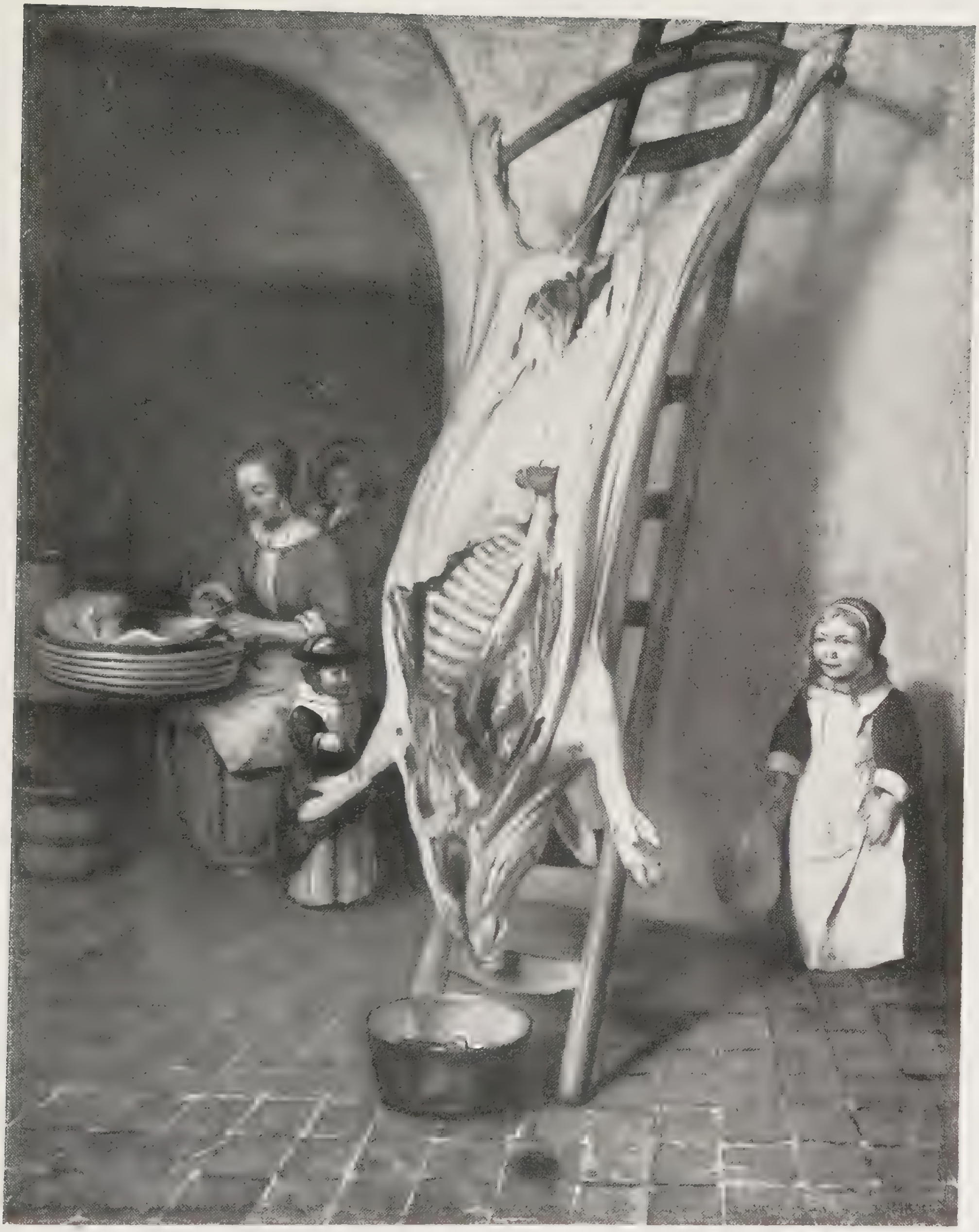
The idle servant Domestique paresseuse



London, Kunsthandel Holz

Gerbrandt van den Eeckhout: Tricktrackspieler

Soldiers at back-gammon Joueurs du tric-trac



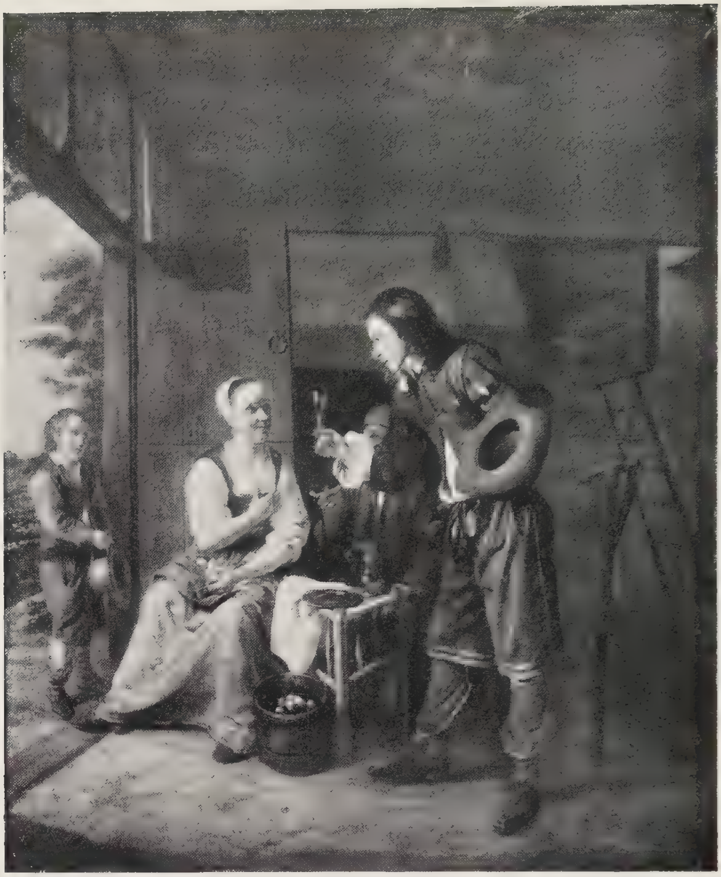
Berlin, Kaiser-Friedrich-Museum

Leinwand, H. 79, B. 65

Barend Fabritius: Das geschlachtete Schwein

The killed pig

Porc saigné



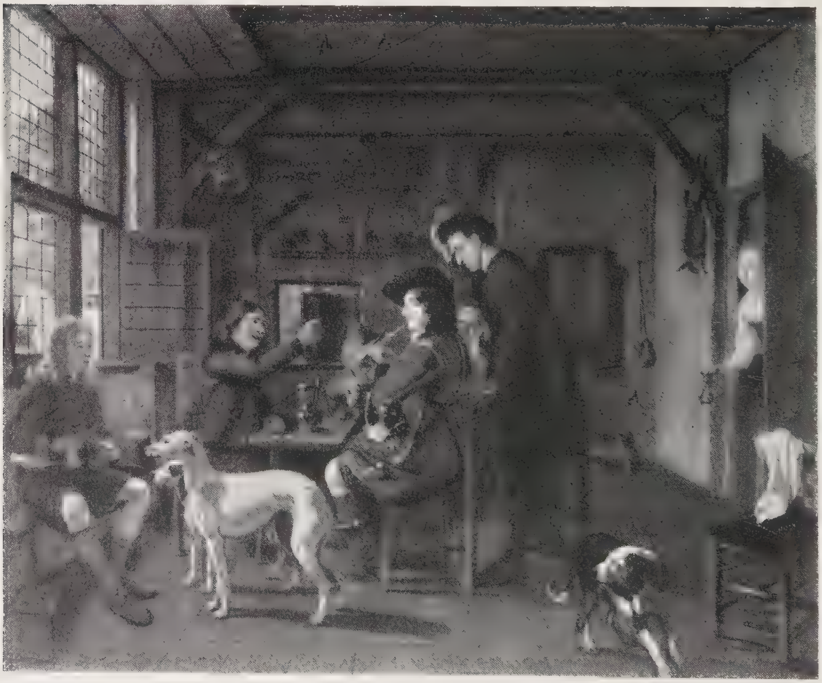
Moskau, Museum der schönen Künste

Holz, H. 69, B. 56

Gabriel Metsu: Der Offizier bei der Bäuerin

Officer and peasant woman

L'officier et la paysanne



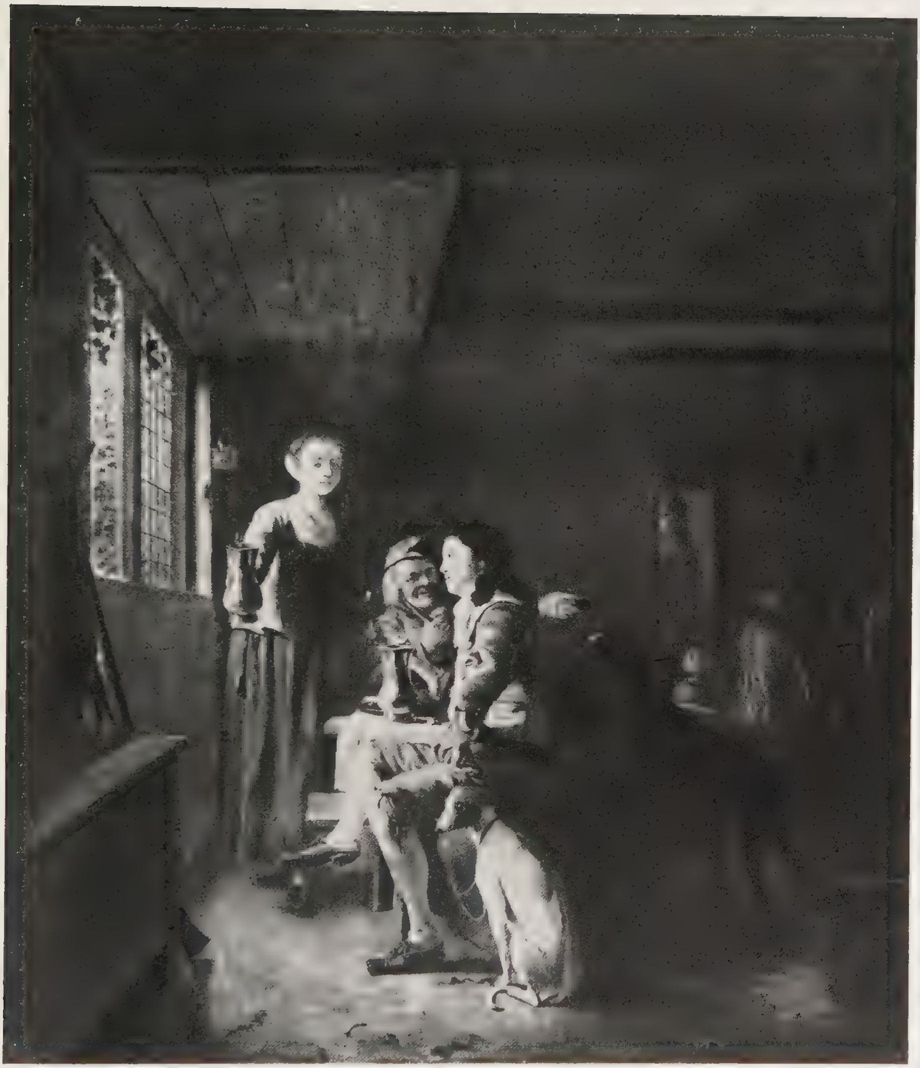
Haag, C. Hofstede de Groot

Leinwand, H. 67, B. 81

Ludolf de Jongh: Jäger in einer Dorfschenke

Huntsman in an inn

Le chasseur dans l'auberge

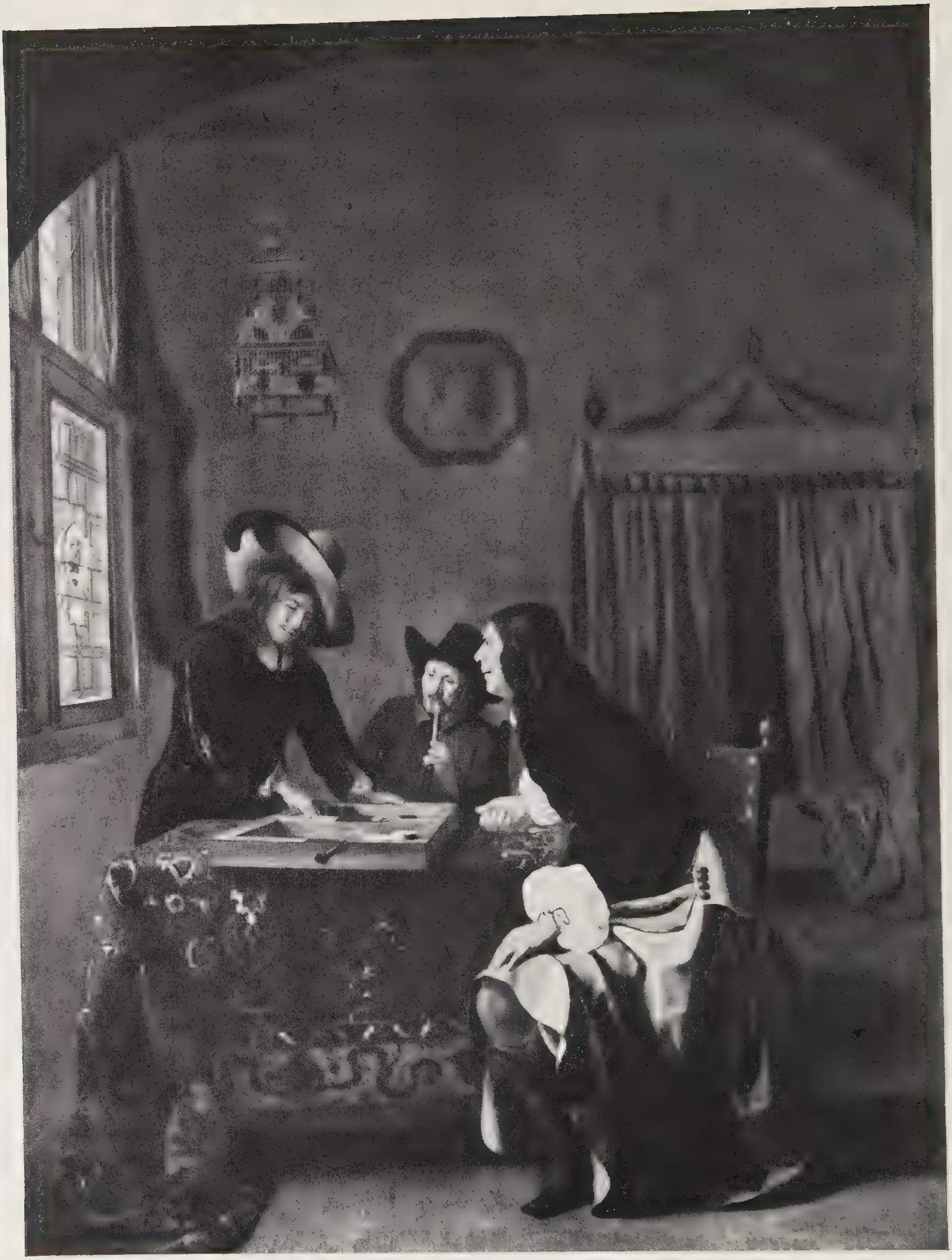


Basel, Kunsthalle

Ludolf de Jongh: Der Jäger im Wirtshaus

Huntsman in an inn

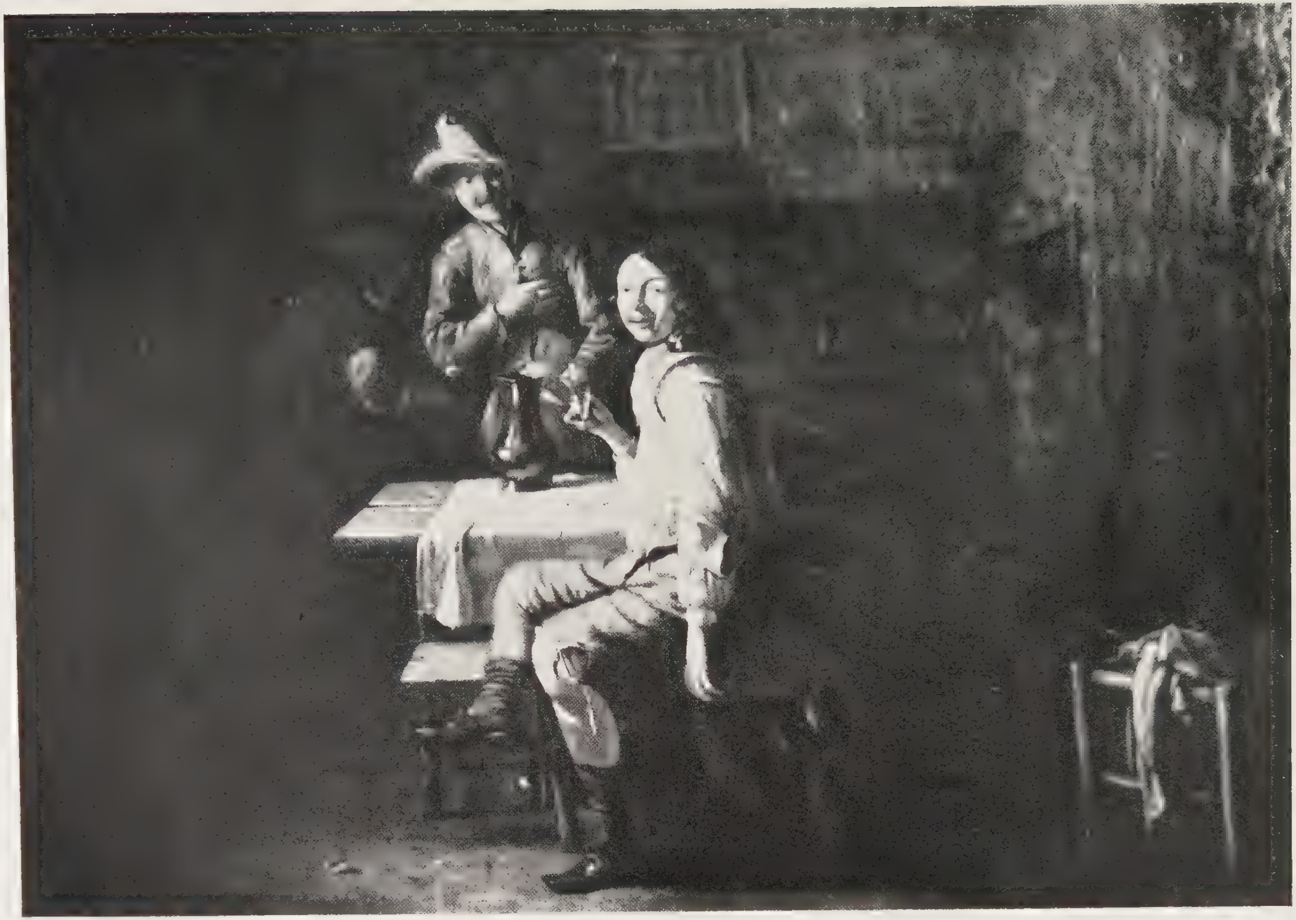
Le chasseur dans l'auberge



München, Kunsthandel Holz, H. 63, B. 47

Ludolf de Jongh: Tricktrackspieler

Back-gammon players Joueurs du tric-trac



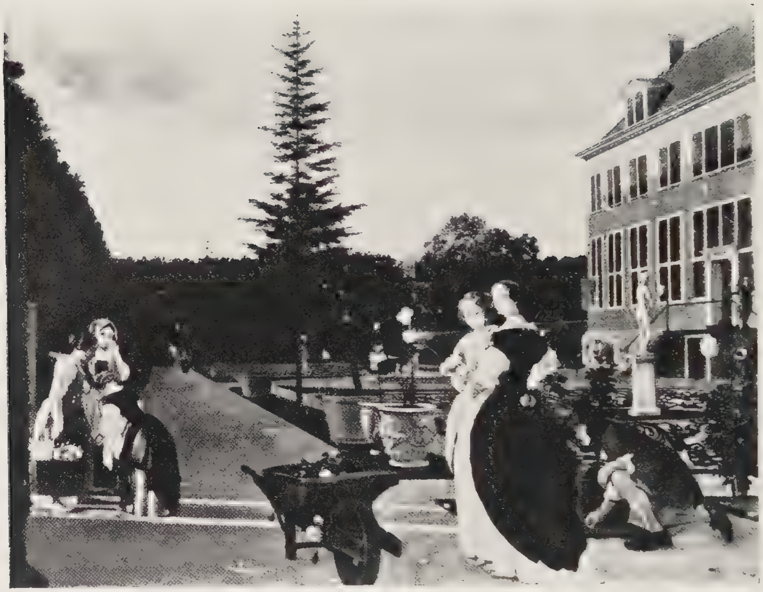
Brighton, Privatbesitz

Leinwand

Ludolf de Jongh: Wirtshauszsene

In the public-house

Scène d'auberge

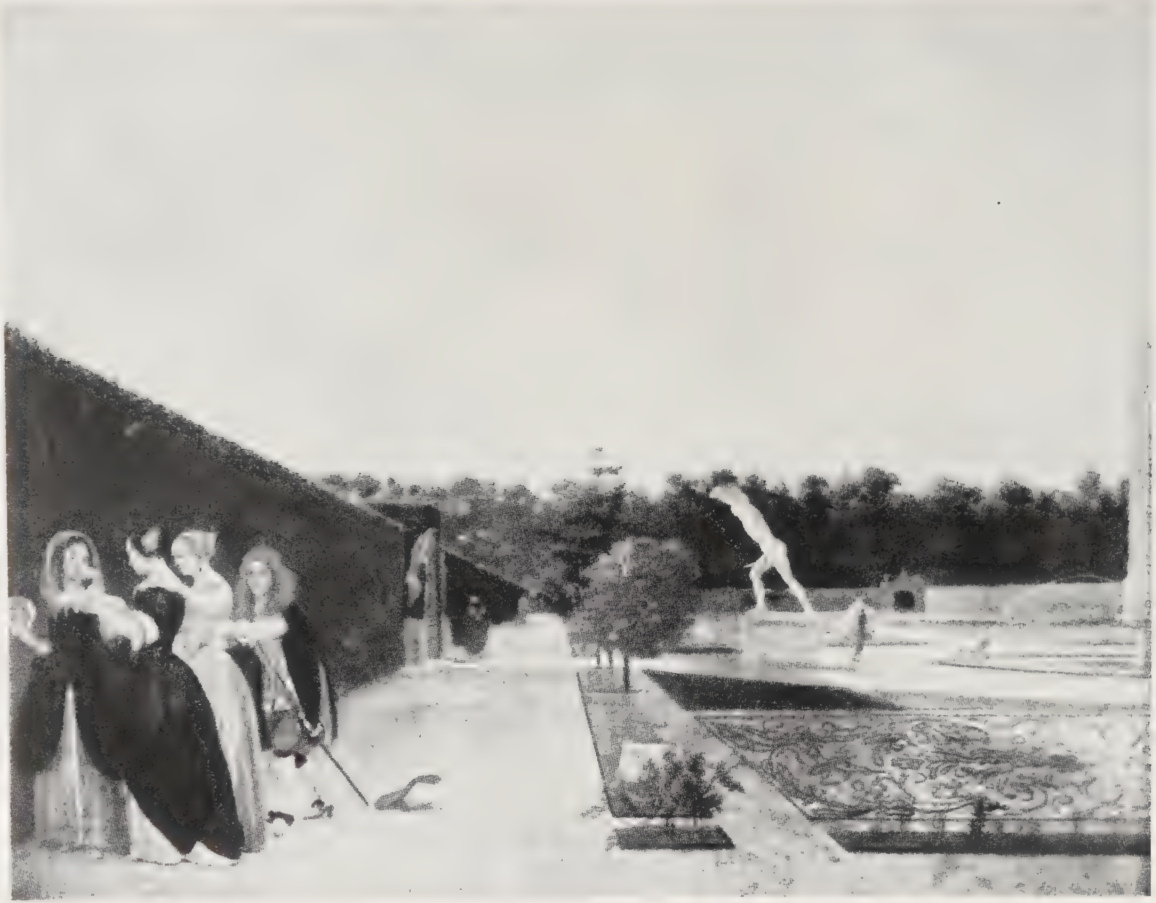


London, Sir Joseph B. Robinson

Ludolf de Jongh: Der Garten

The garden

Le jardin



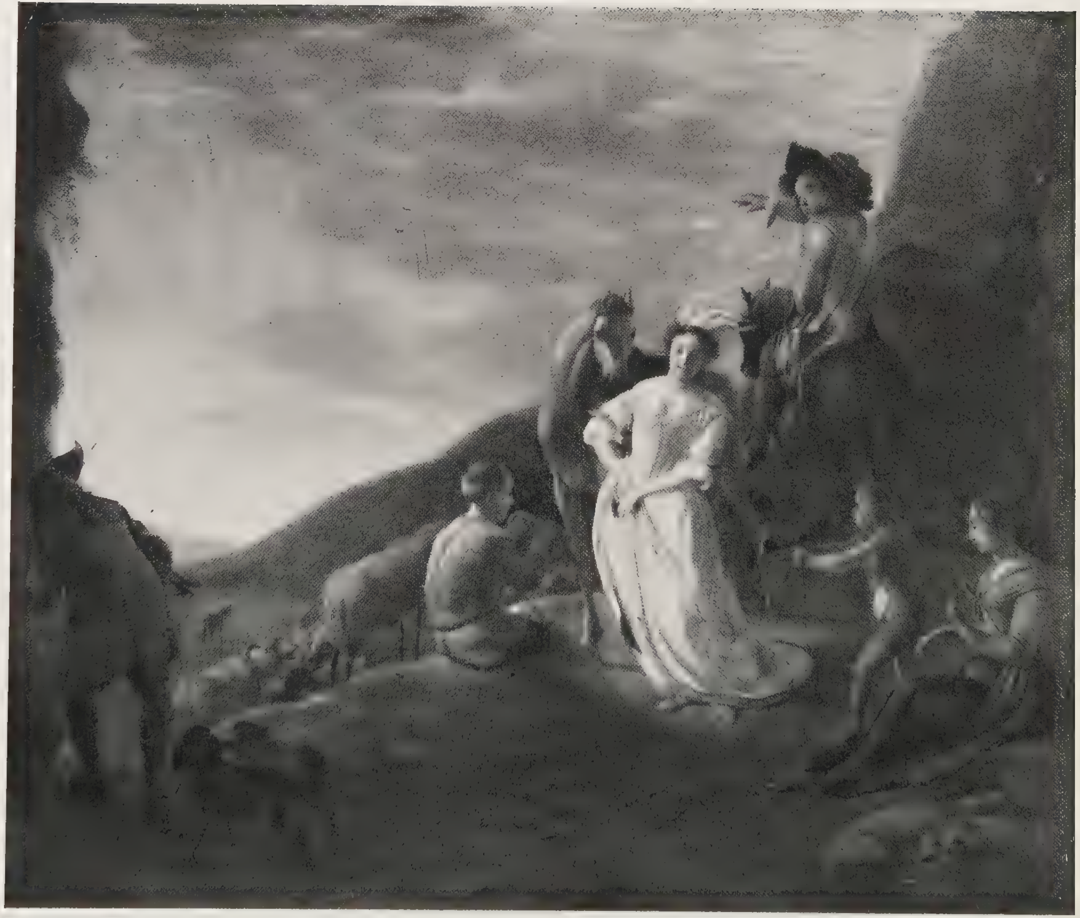
Windsor Castle

Leinwand

Ludolf de Jongh: Die Gesellschaft im Garten

Party in a formal garden

Le parc



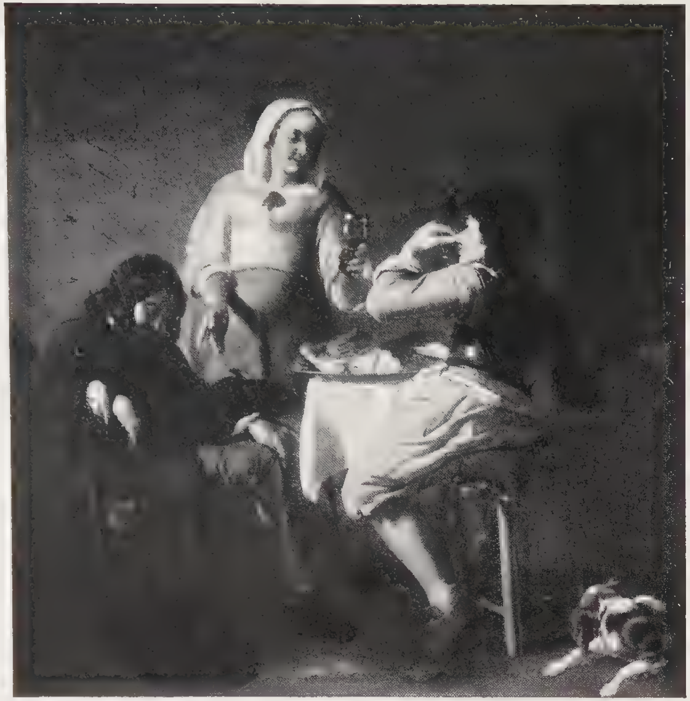
London, Kunsthandel

Leinwand, H. 77,5, B. 88

Jacob Ochtervelt: Jagdgesellschaft und Hirten

Hunting party and shepherd

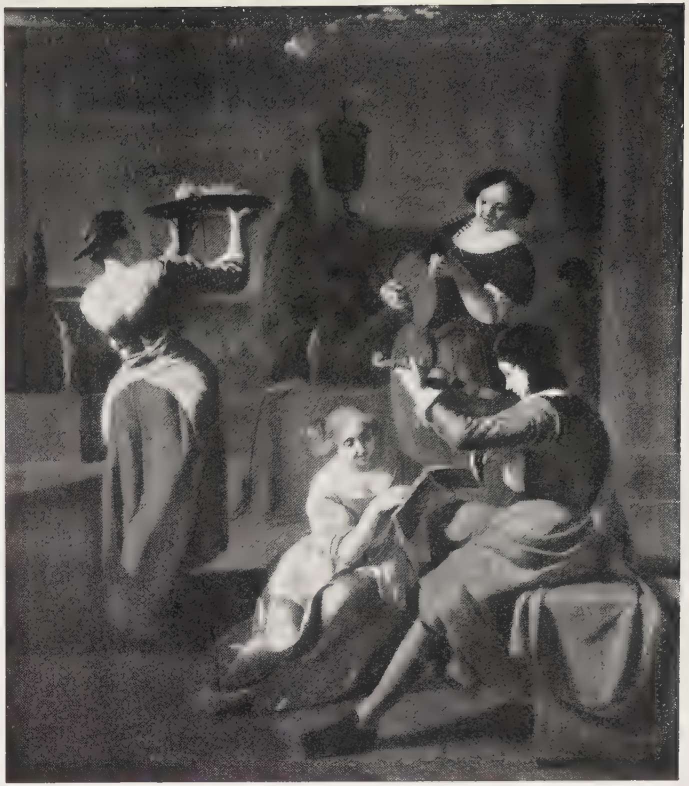
Halte de chasse



London, A. Reyre Leinwand

Jacob Ochtervelt: Wirtshausszene

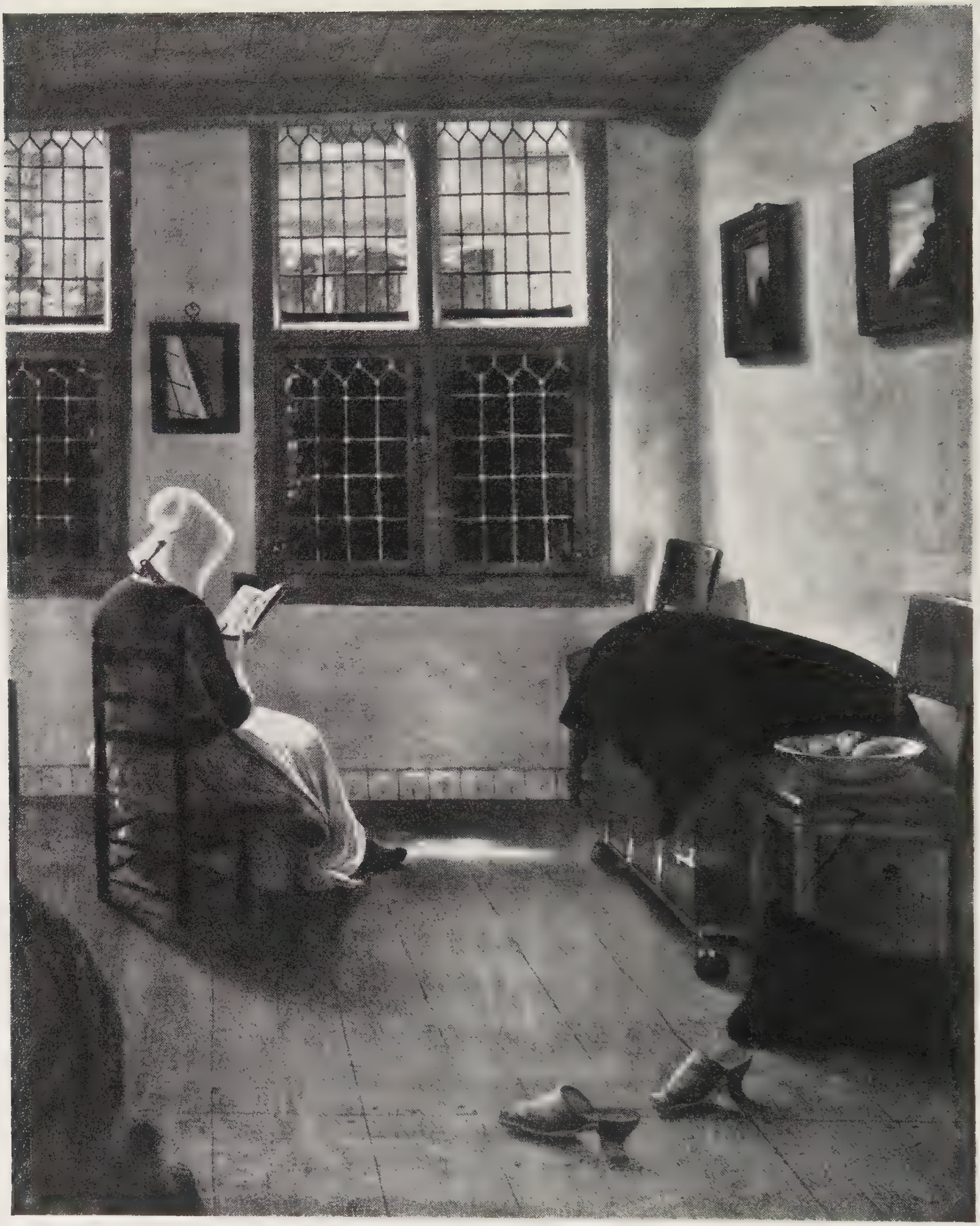
Soldiers in an inn Scène d'auberge



London, A. Reyre Leinwand

Jacob Ochtervelt: Musizierende Gesellschaft

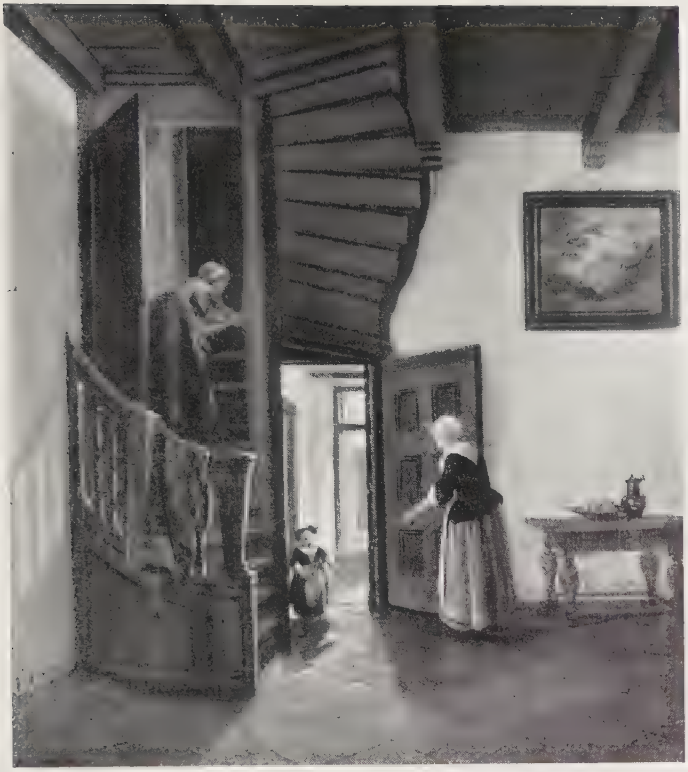
Music party Soirée musicale



München, Alte Pinakothek Leinwand, H. 75, B. 62

Pieter Janssens: Lesende Frau

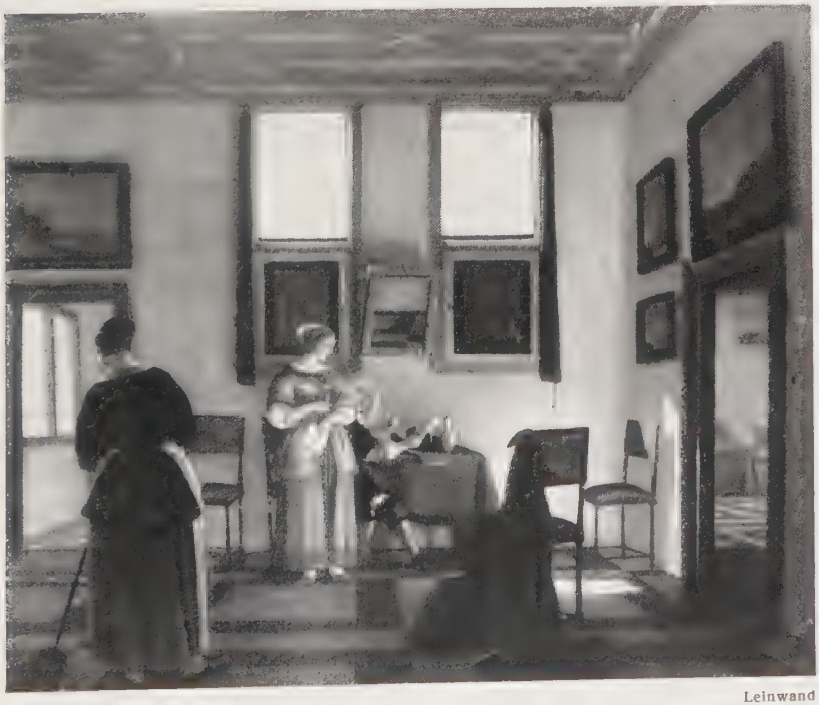
Reading woman Femme en lisant



Haag, Bredius-Haus Leinwand

Pieter Janssens: Mutter und Kind

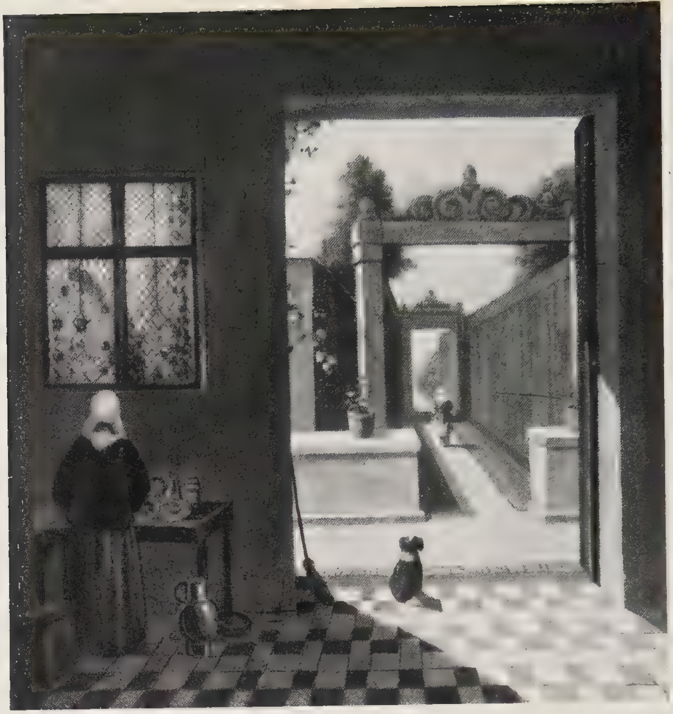
Mother and child La mère et son enfant



Berlin, P. Bottenwieser Leinwand

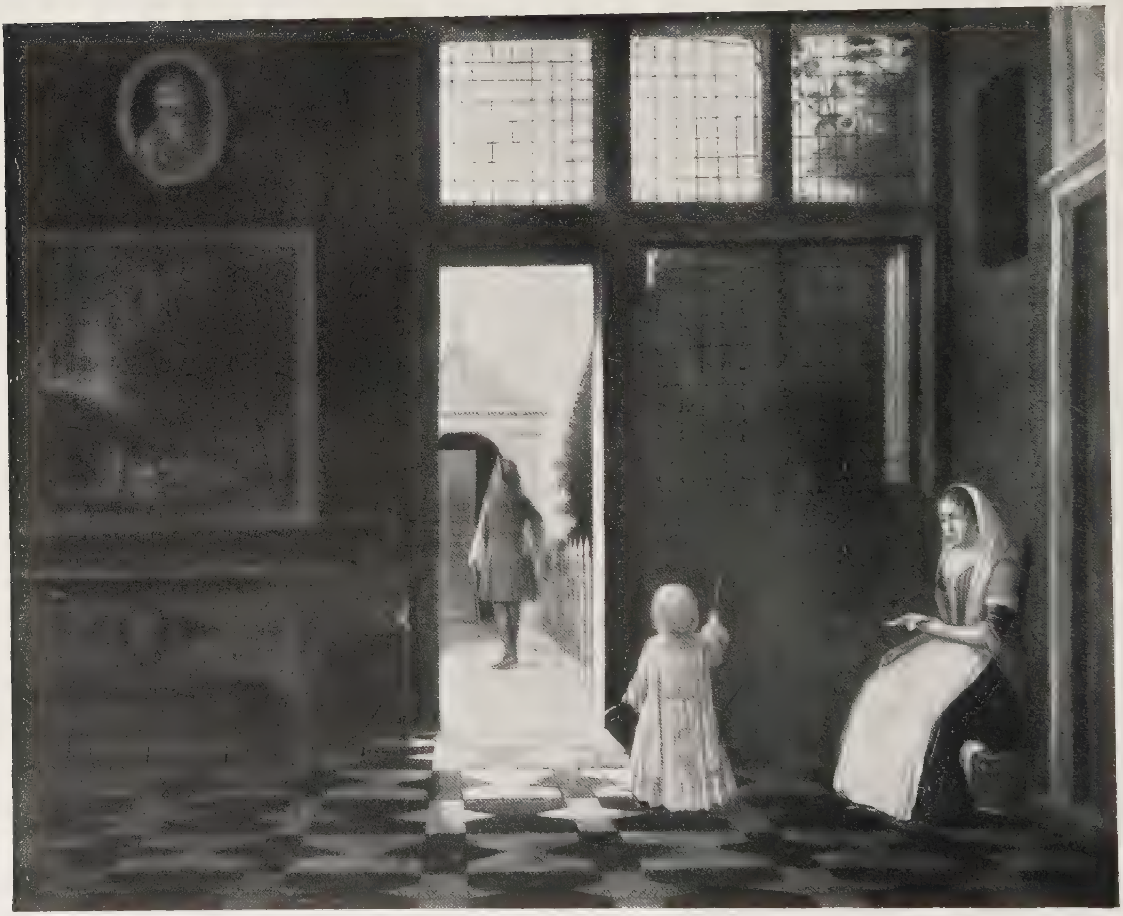
Pieter Janssens: Der Brief

The letter La lettre



Leipzig, G. Kirstein

Leinwand



Cincinnati, E. W. Edwards

Holz, H. 55, B. 65

Oben:

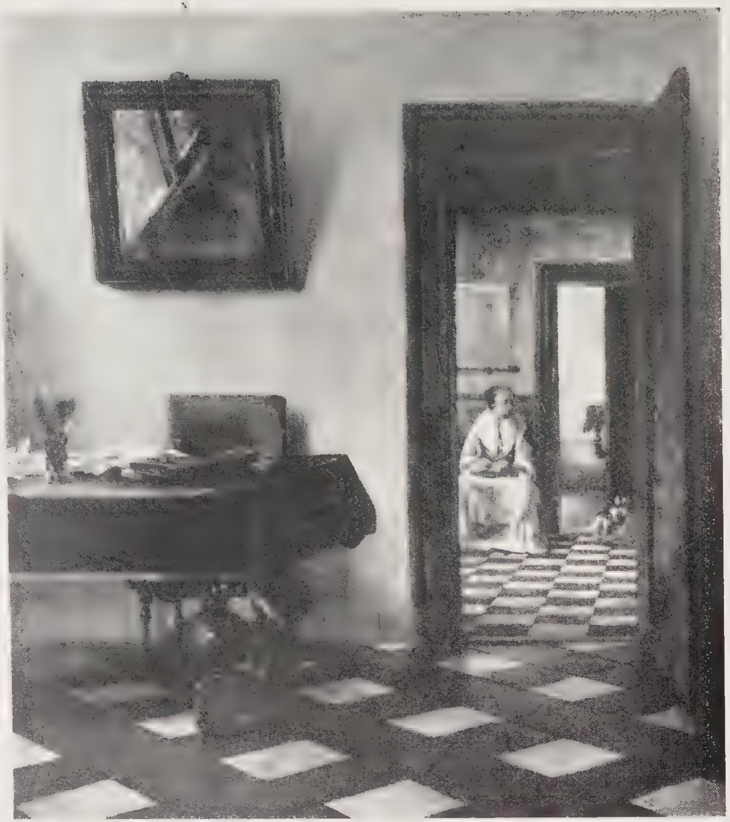
Pieter Janssens: Die Küche

The kitchen La cuisine

Unten:

Pieter Janssens: Dame und Kind mit Reifen

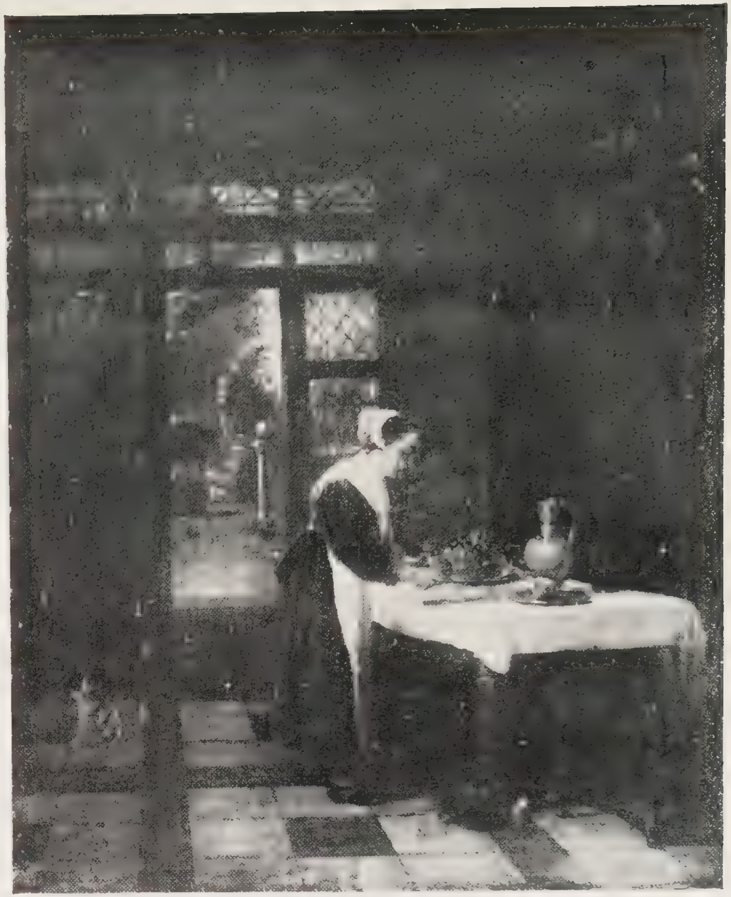
Lady and child with hoop Dame et enfant jouant au cerceau



Berlin, Kaiser-Friedrich-Museum Holz, H. 41, B. 37

Nachfolger Pieter de Hoochs: Der Durchblick

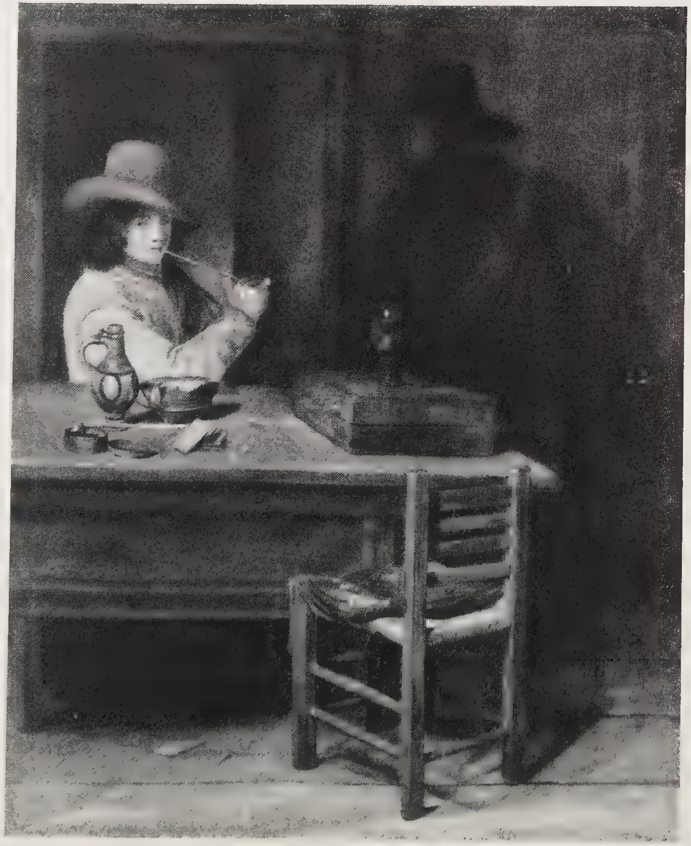
Perspective view Vue perspective



Holz

Nachfolger Pieter de Hoochs: Die Vorbereitung zum Gabelfrühstück

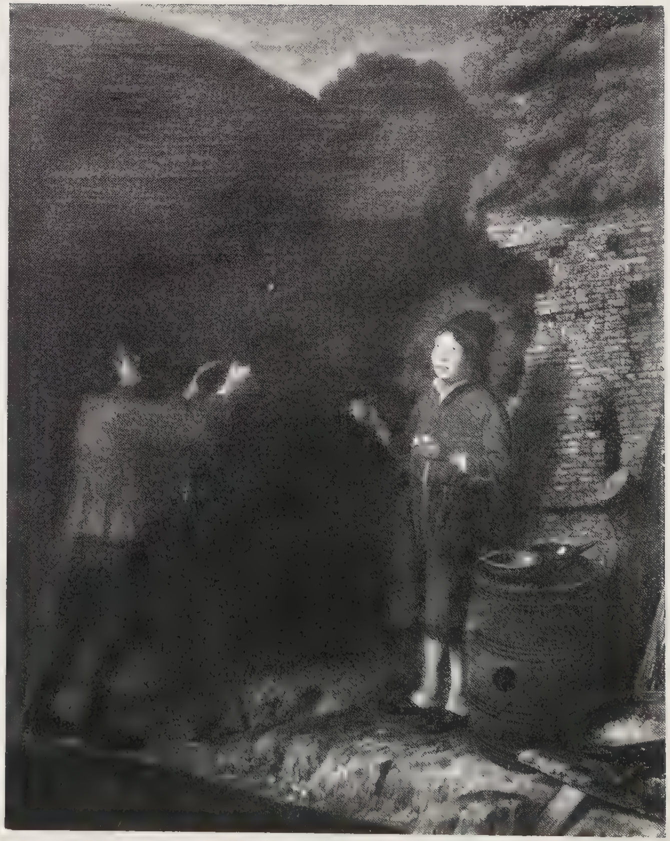
Serving the breakfast La préparation du déjeuner



London, Kunsthandel Holz

Esaias Boursse: Der Raucher

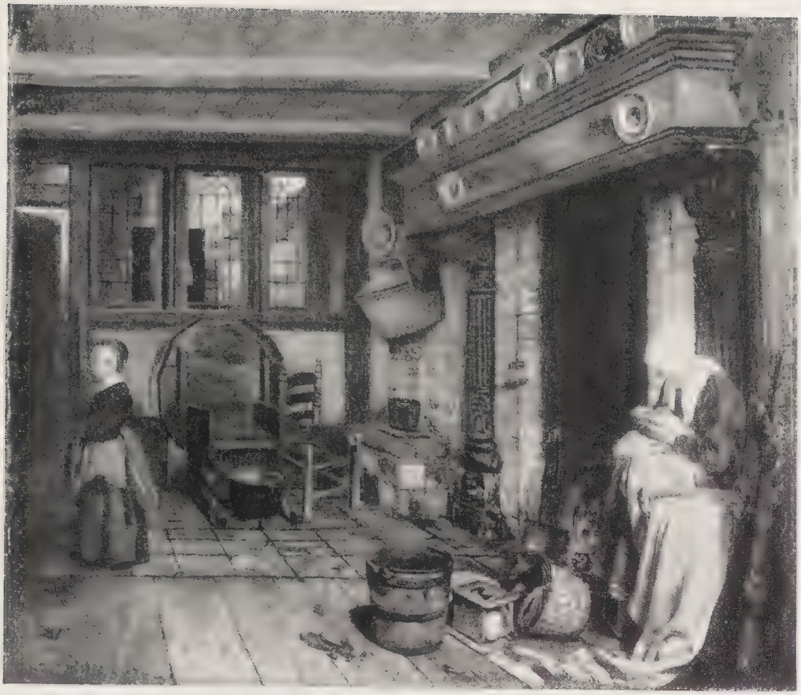
Soldier smoking Le fumeur



Aachen, Suermondt-Museum Leinwand, H. 87, B. 68

Esaias Boursse: Seifenblasen

Soap-bubbles Bulles de savon



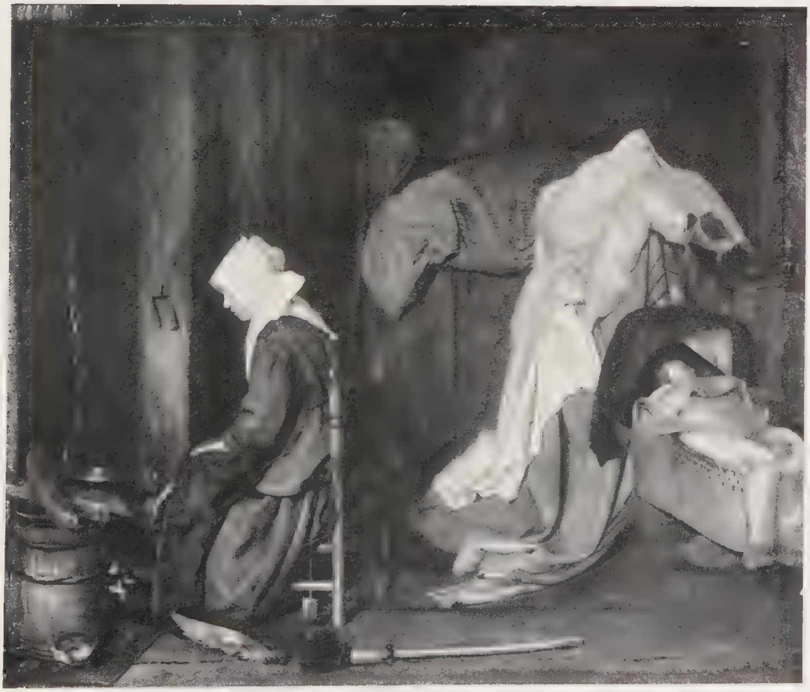
Berlin, Kaiser-Friedrich-Museum

Leinwand, H. 50, B. 58

Esaias Boursse: Mutter und Kind

Mother and child

La mère et son enfant



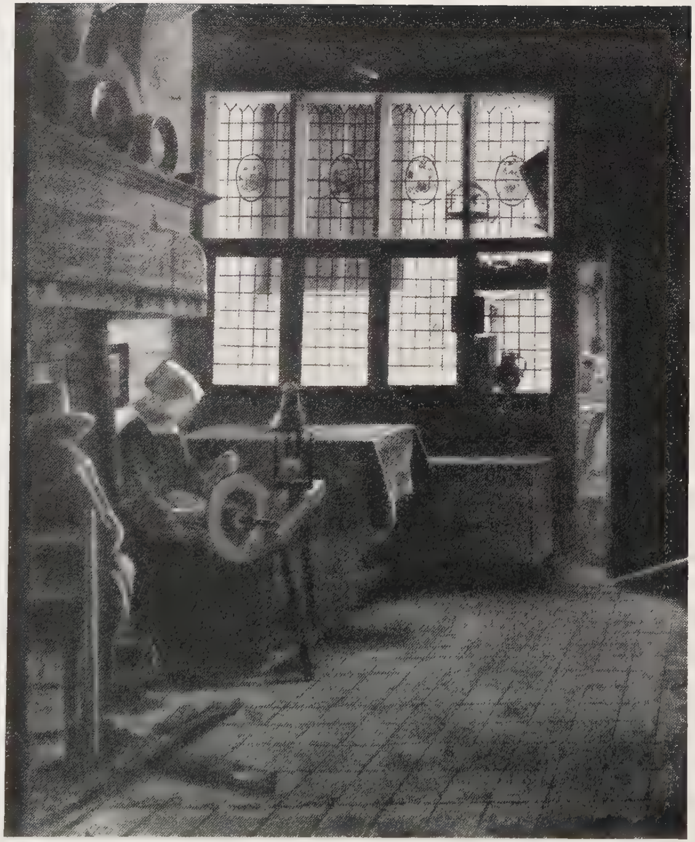
London, Wallace Collection

Leinwand, H. 50, B. 58

Esaias Boursse: Frau beim Kochen

Woman cooking

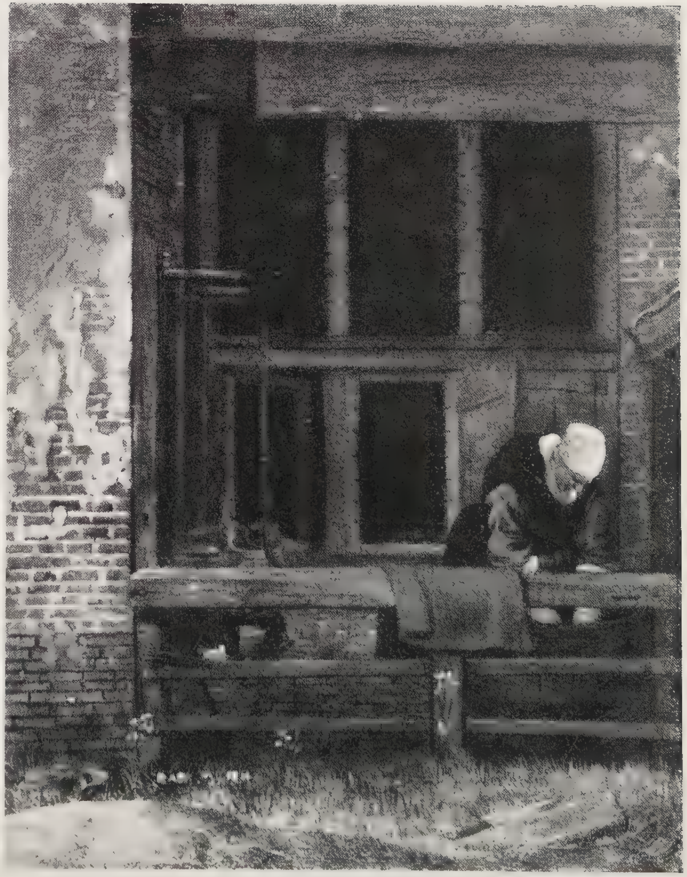
Femme en cuisant



Amsterdam, Rijksmuseum Leinwand, H. 60, B. 49

Esaias Boursse: Die Spinnerin

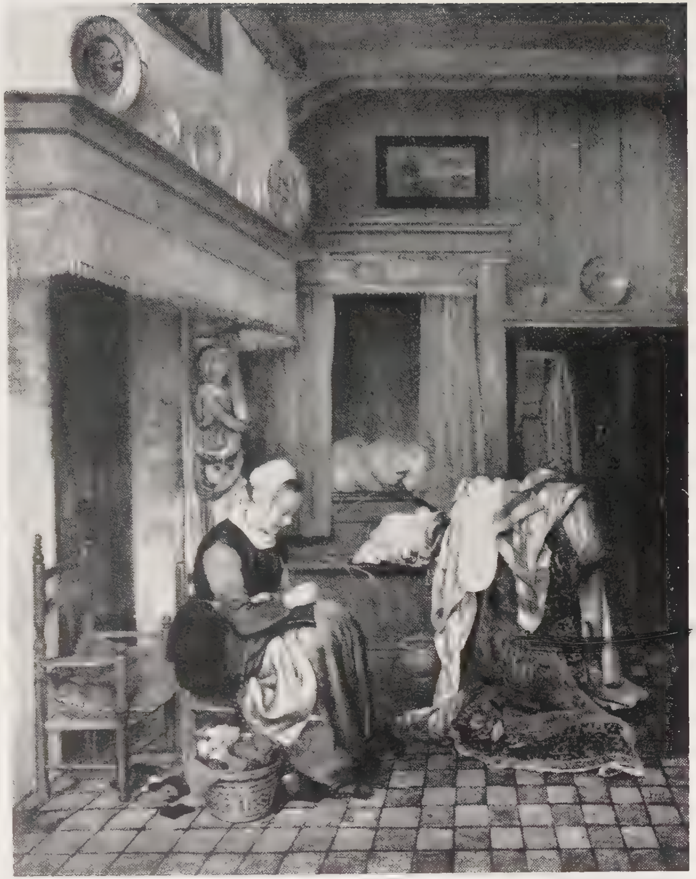
The spinner La fileuse



Berlin, Dr. V. Bloch Leinwand, H. 38, B. 29

Esaias Boursse: Die Wäscherin

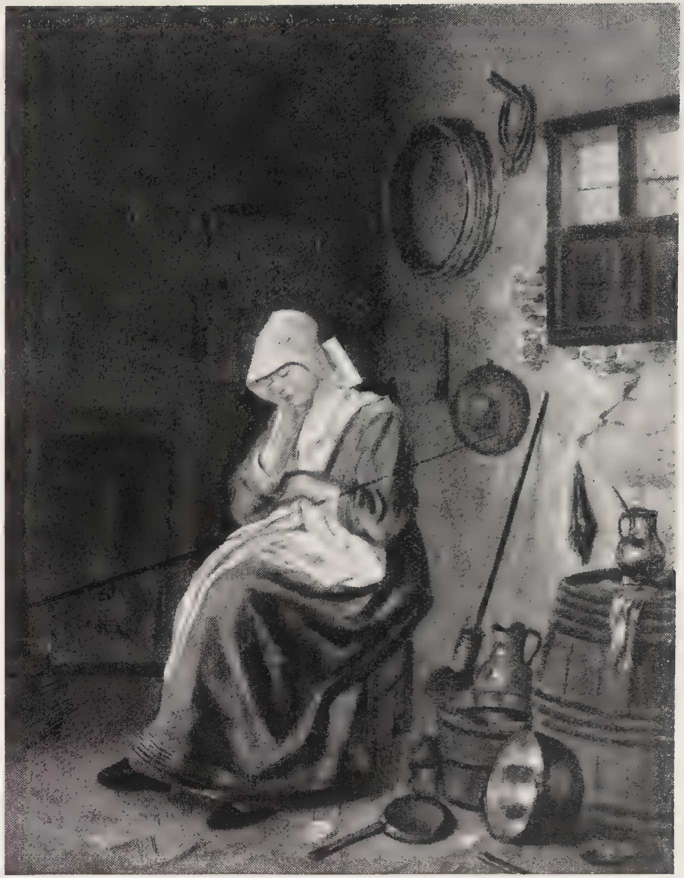
Washerwoman La blanchisseuse



Bonn, Provinzialmuseum   Leinwand, H. 63, B. 49

Esaias Boursse: Die Näherin

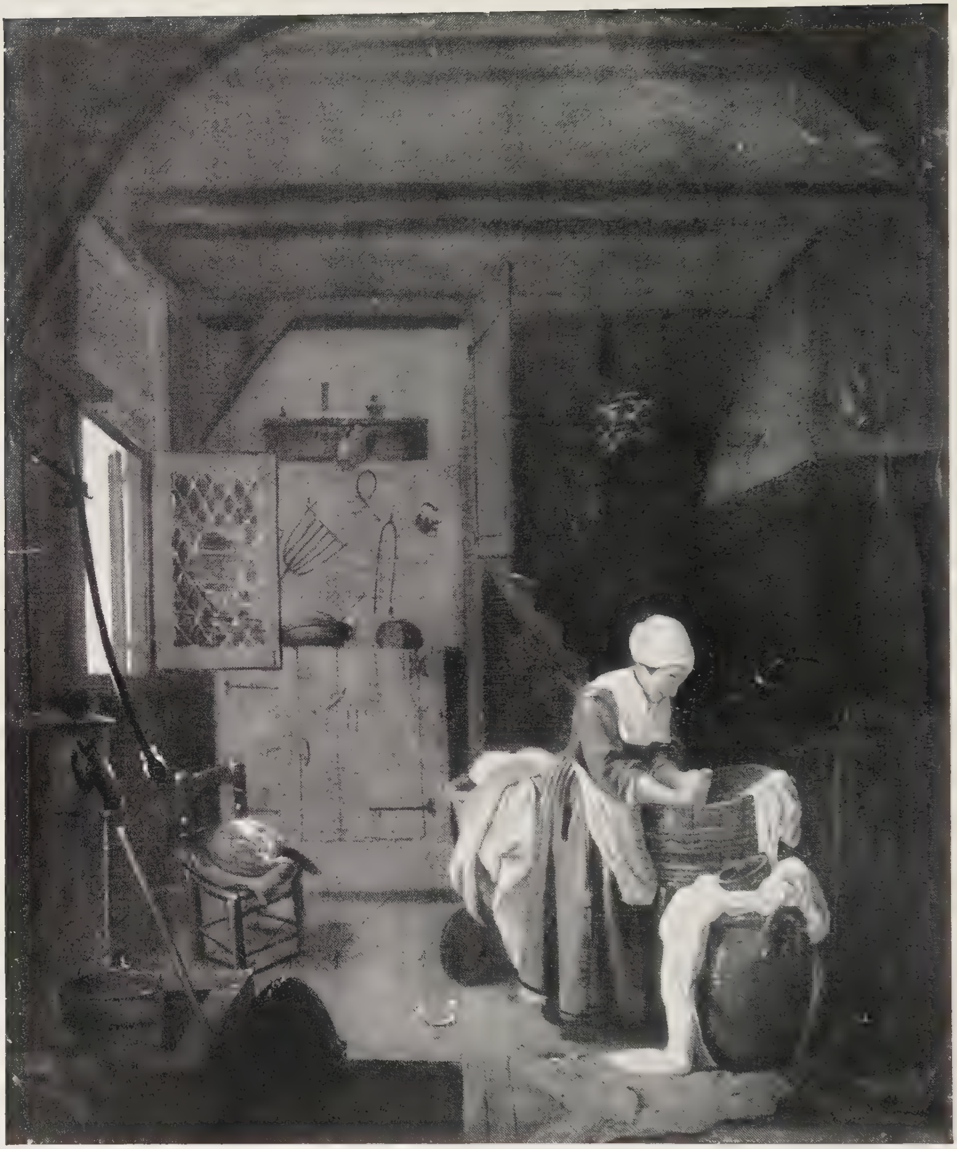
Girl sewing   La lingère



Berlin, W. Heilgendorff   Holz, H. 52, B. 40

Esaias Boursse: Die eingeschlafene Dienstmagd

Sleeping servant   La domestique endormie

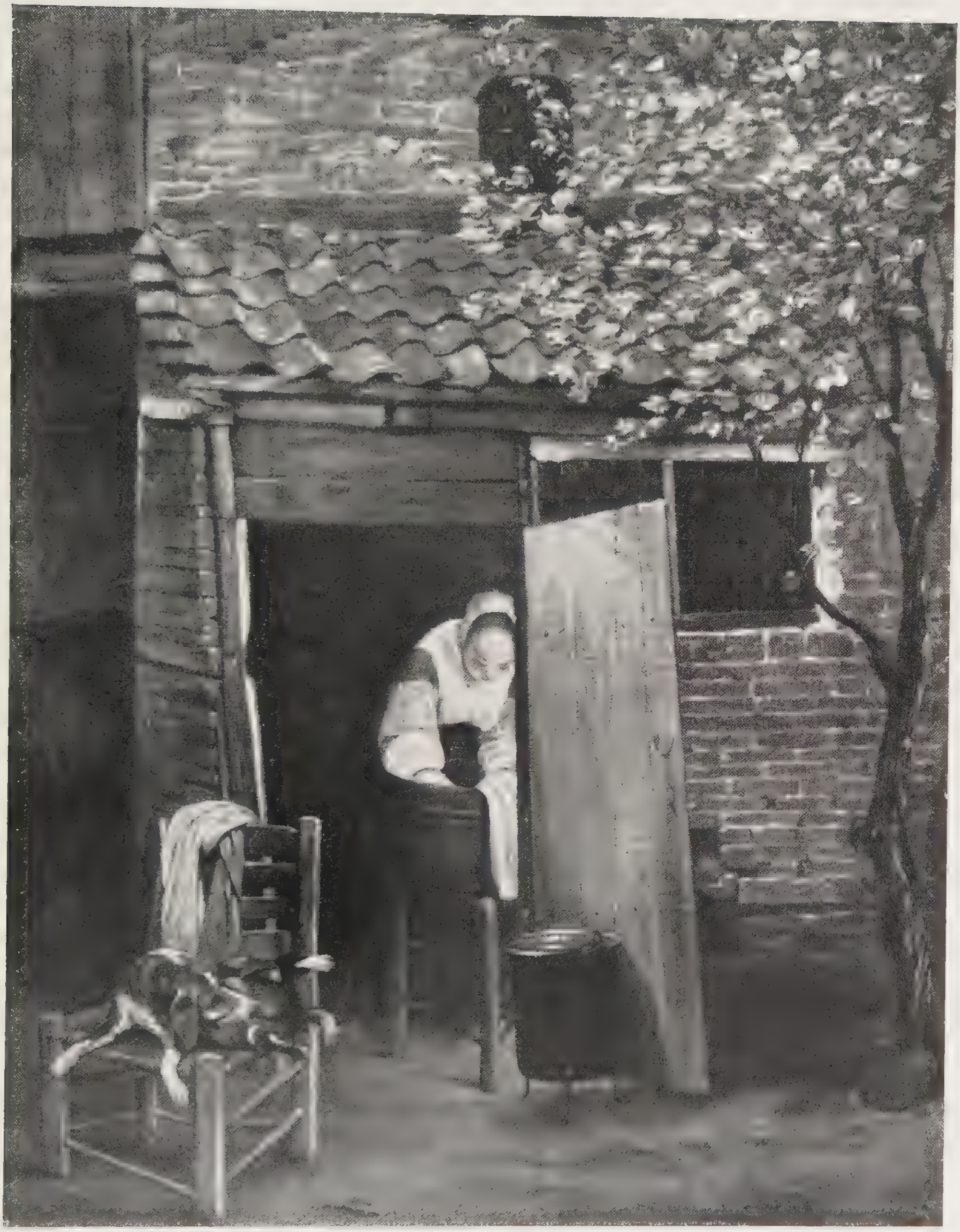


Philadelphia, Museum (Sammlung John G. Johnson) Leinwand, H. 70, B. 59

Esaias Boursse: Die Wäscherin

Washing woman

La blanchisseuse



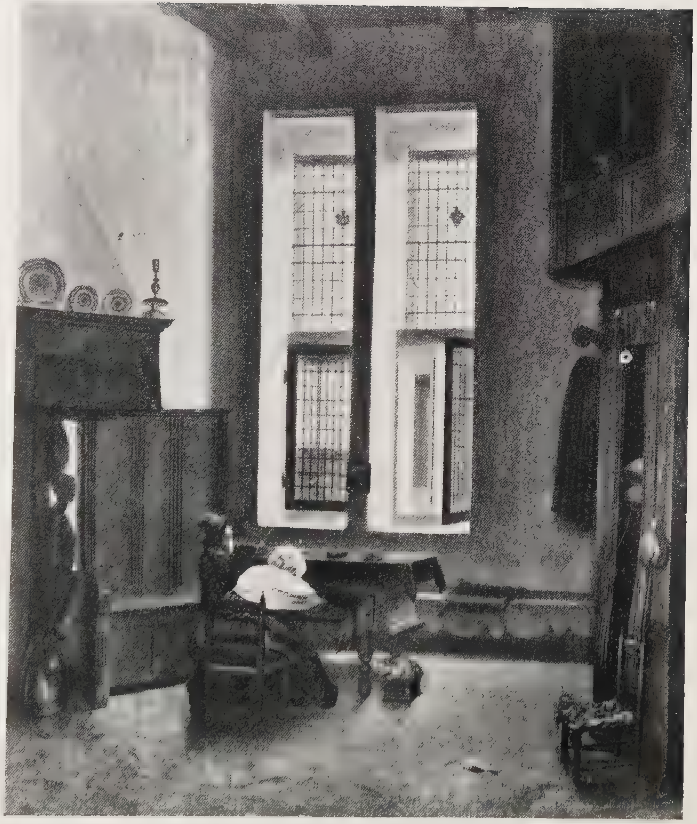
Nivaa (Dänemark), J. Hage

Leinwand (auf Holz), H. 39, B. 29

Esaias Boursse: Die Wäscherin

Washing woman

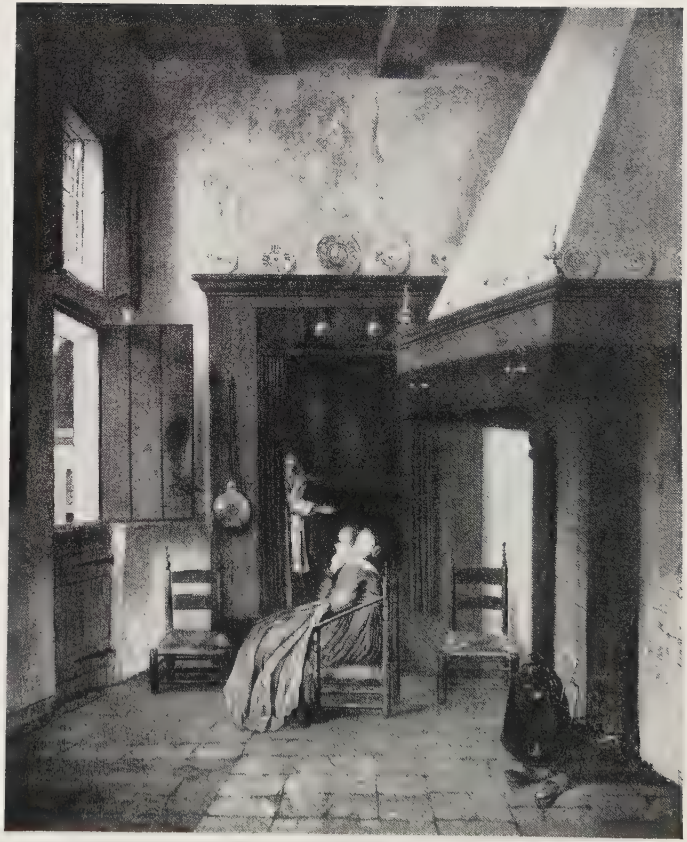
La blanchisseuse



Brüssel, Museum Holz, H. 72, B. 60

Jacobus Vrel: Mutter und Knaben

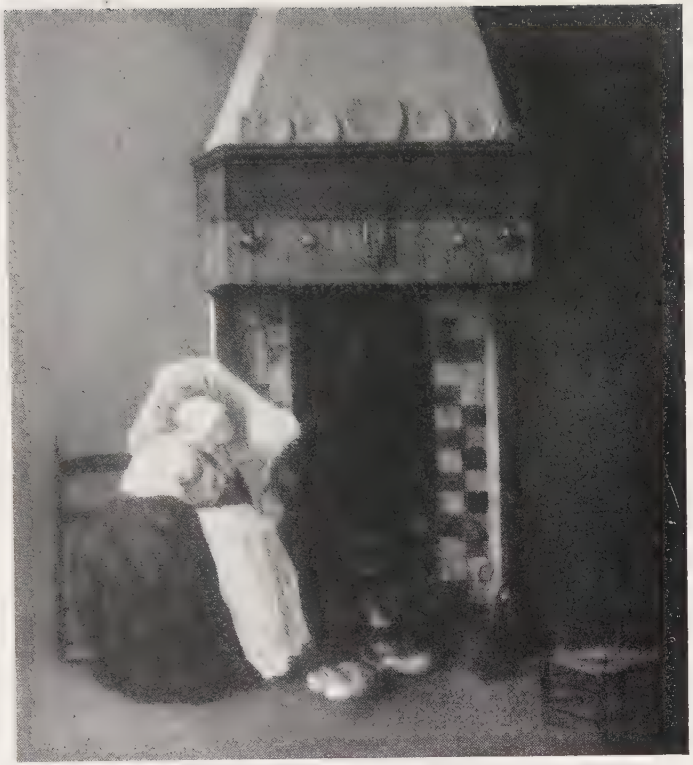
Mother and boys Mère et garcons



Antwerpen, Museum Holz, H. 59, B. 46

Jacobus Vrel: Am Krankenlager

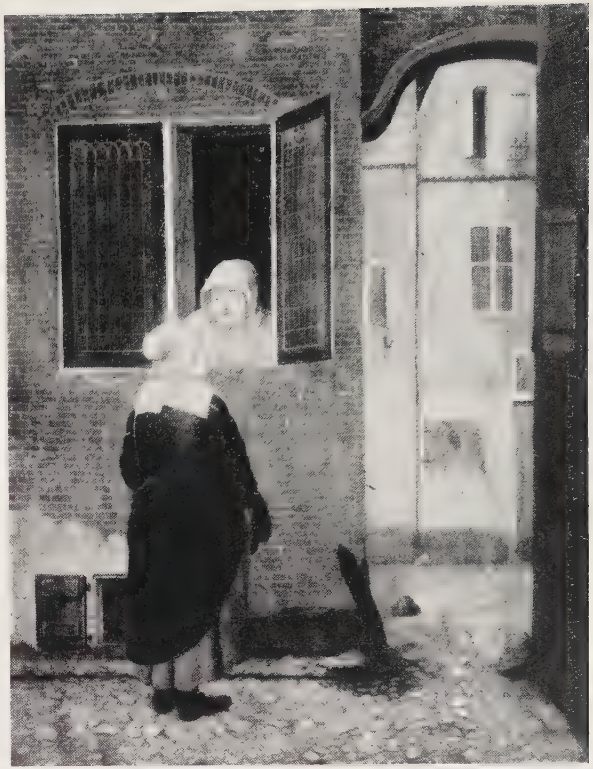
The sick woman La garde malade



Holland, Privatbesitz Holz, H. 58, B. 47

Jacobus Vrel: Frau am Kamin

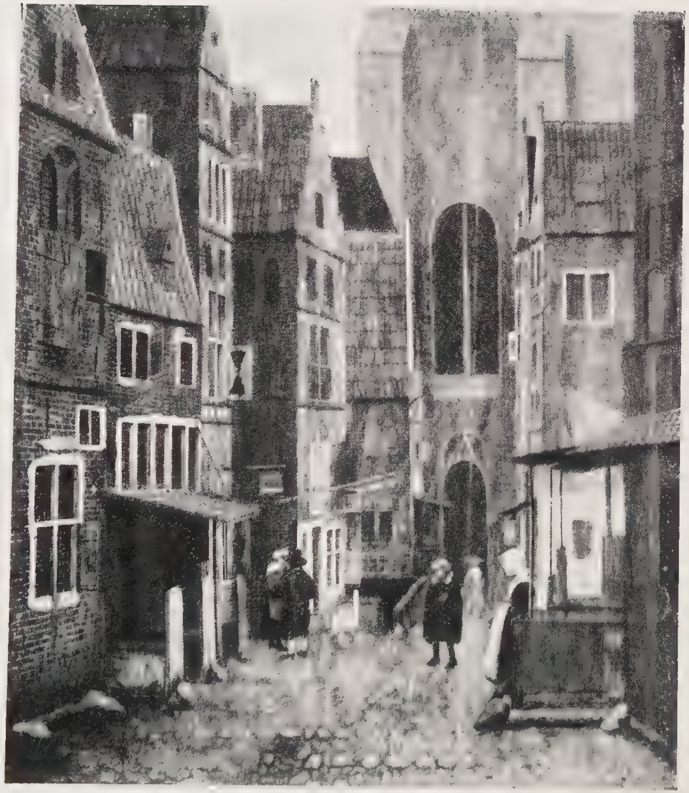
Woman before the fireplace Femme devant la cheminée



Worms, Freiherr Heyl von Herrnsheim Holz, H. 36, B. 20

Jacobus Vrel: Straßenszene

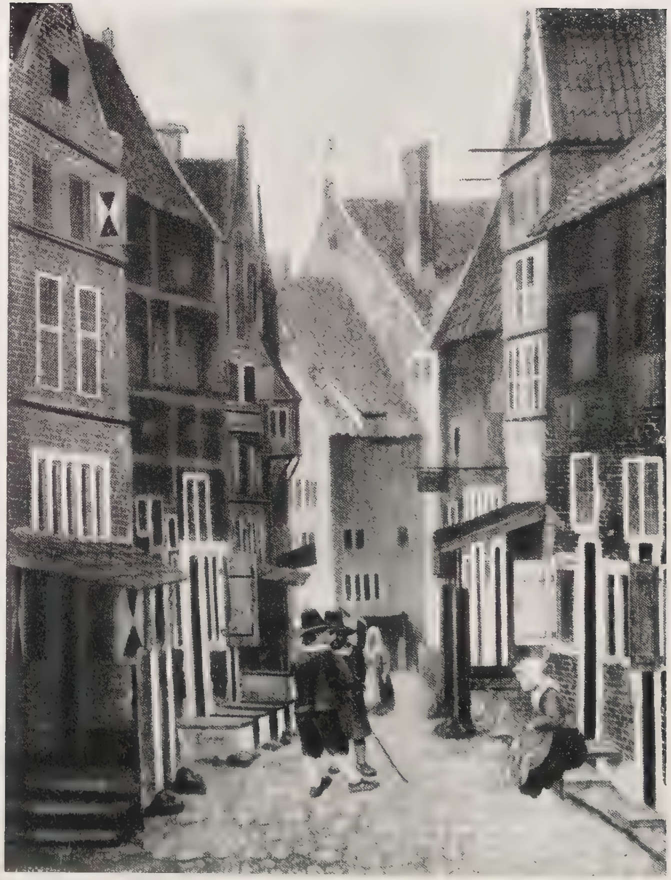
Scene in the street Scène dans la rue



Philadelphia, Museum (Sammlung John G. Johnson) Holz, H. 48, B. 42

Jacobus Vrel: Straße

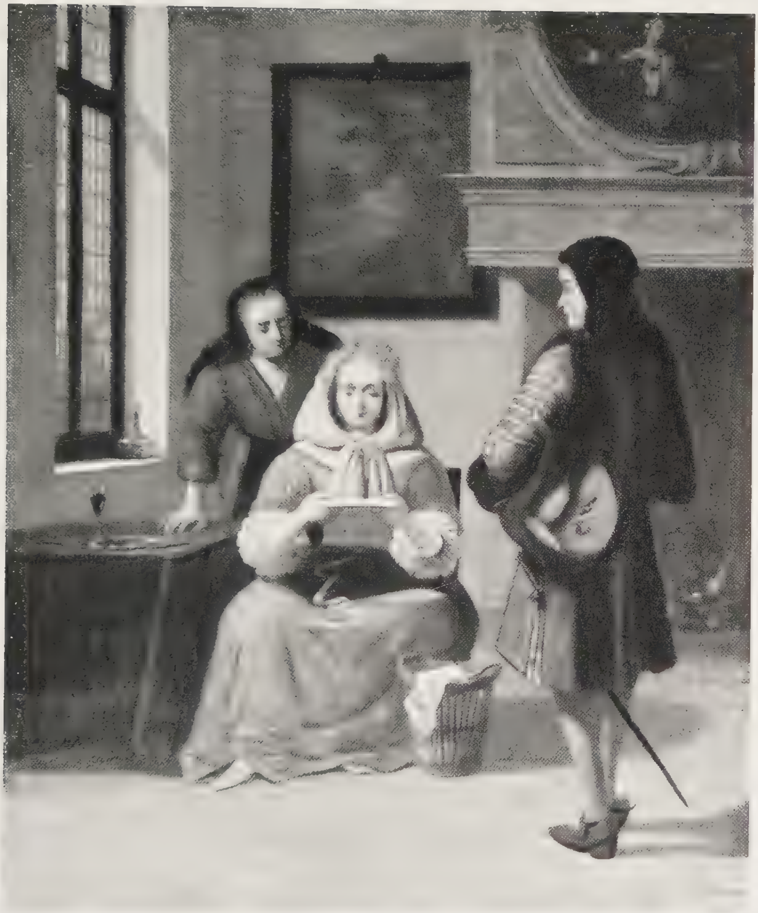
The street La rue



Amsterdam, Rijksmuseum Holz, H. 36, B. 28

Jacobus Vrel: Straßenansicht

The street La rue



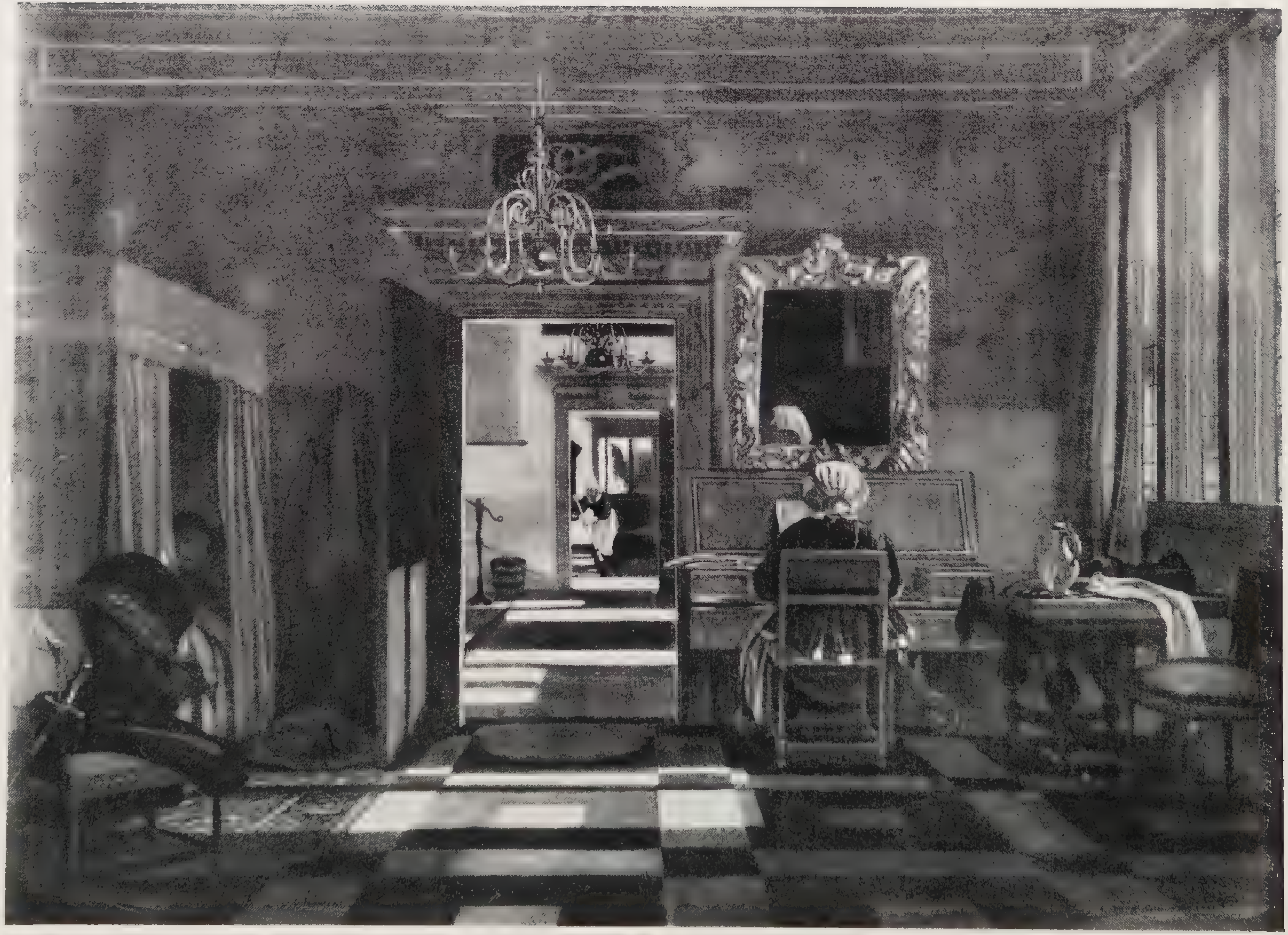
Amsterdam, Kunsthandel

Leinwand, H. 52, B. 43

Job Berckheyde: Der Briefbote

The letter-carrier

Le messager



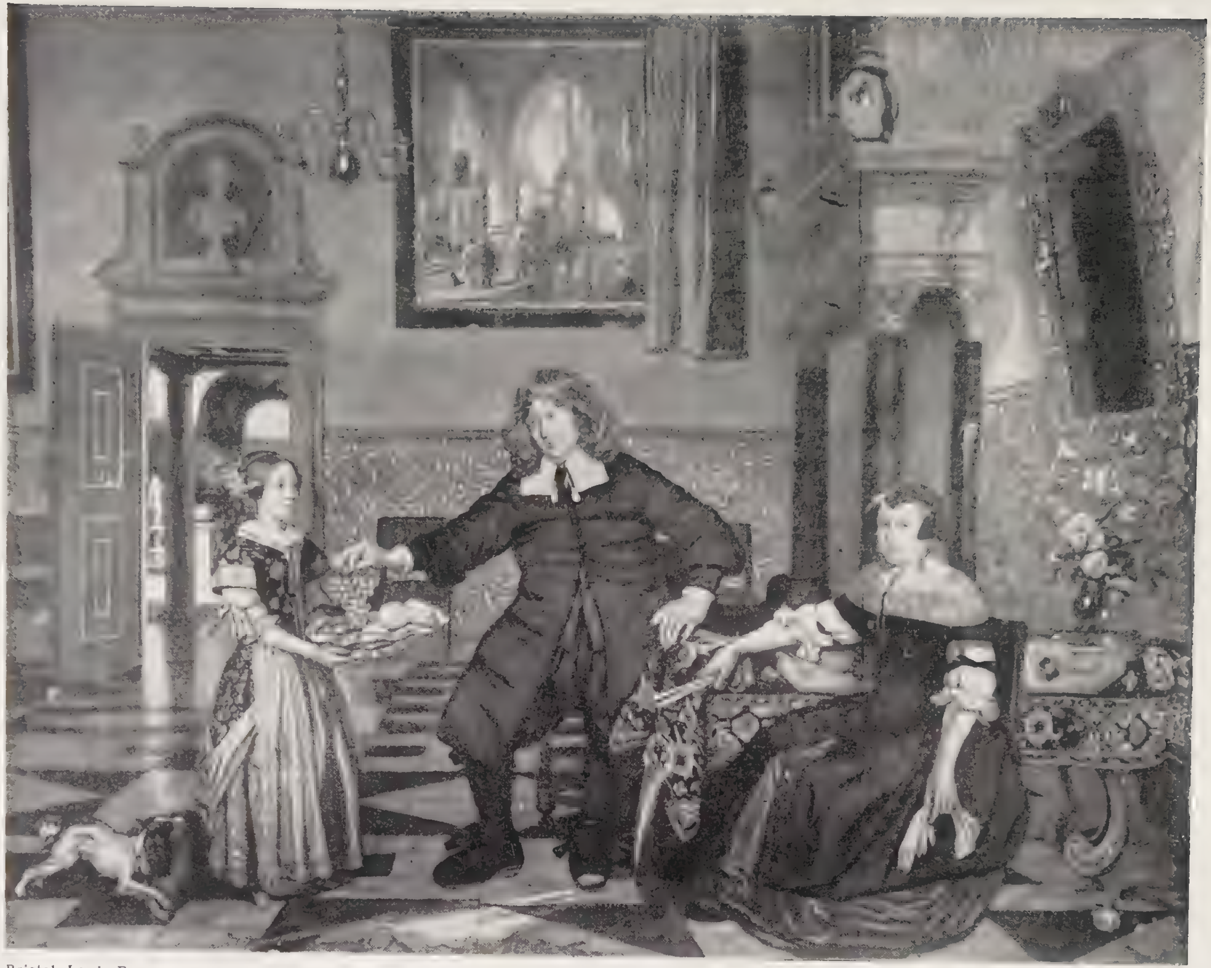
Diepenveen (Holland), A. van de Ven

Leinwand, H. 77, B. 104

Emanuel de Witte: Klavierspielerin

Lady playing piano

Le clavecin



Bristol, Lewis Fry

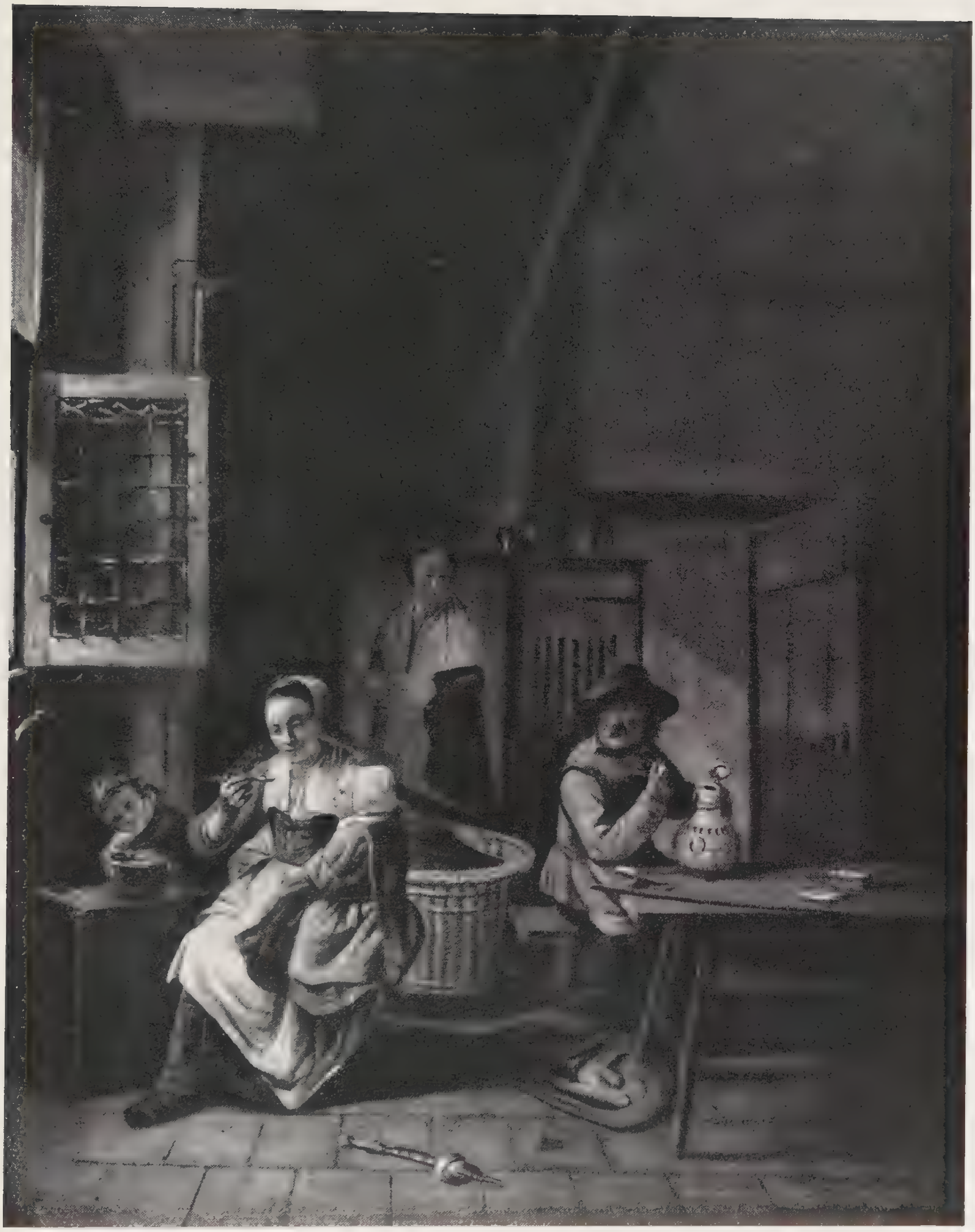
Leinwand, H. 66, B. 85

Emanuel de Witte: Porträtgruppe

Portrait group

Portrait d'une famille

HENDRIK VAN DER BURCH



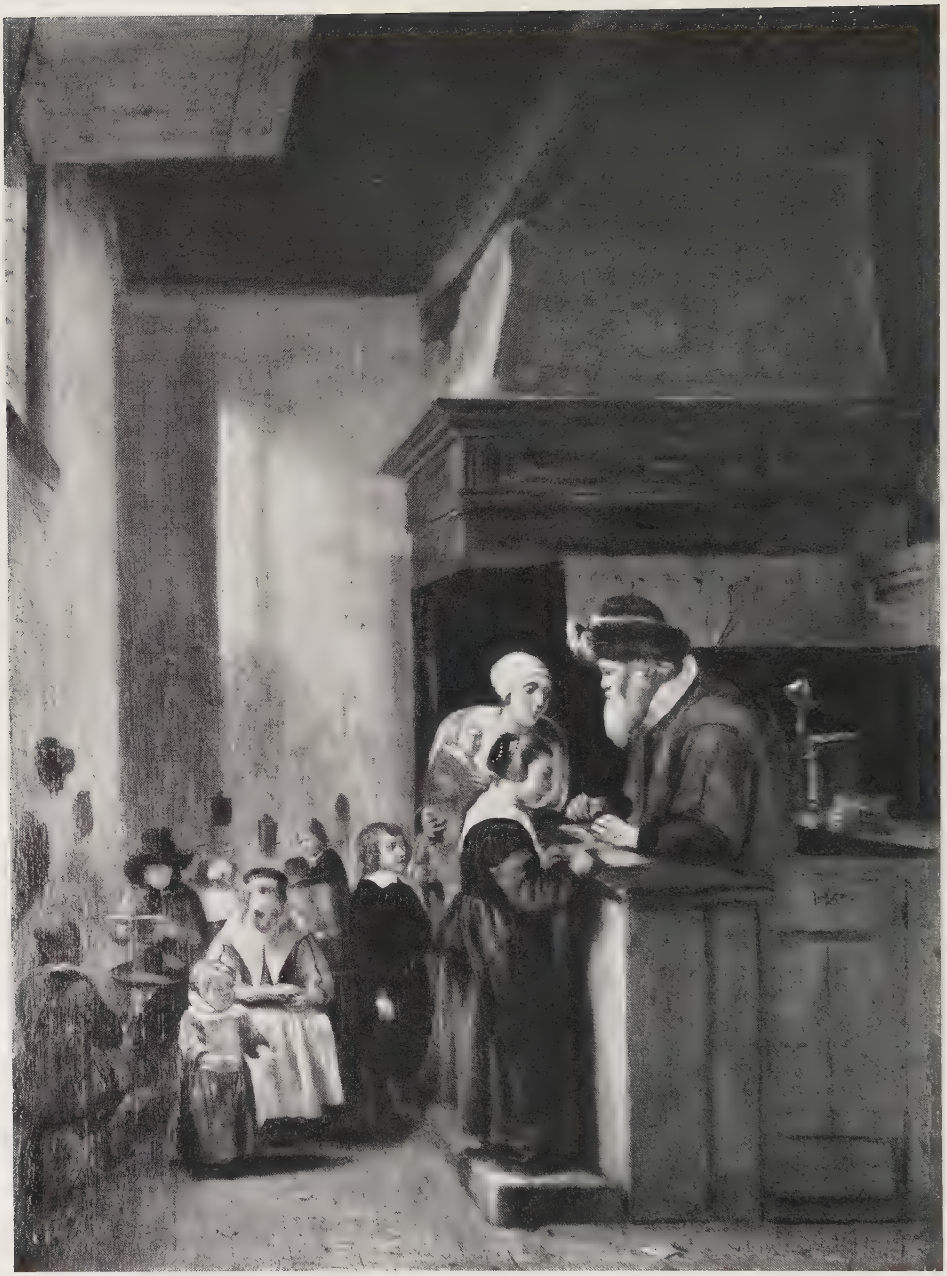
London, Bridgewater House

Holz, H. 44,3, B. 36,2

Häusliche Szene

Domestic scene

Scène intime



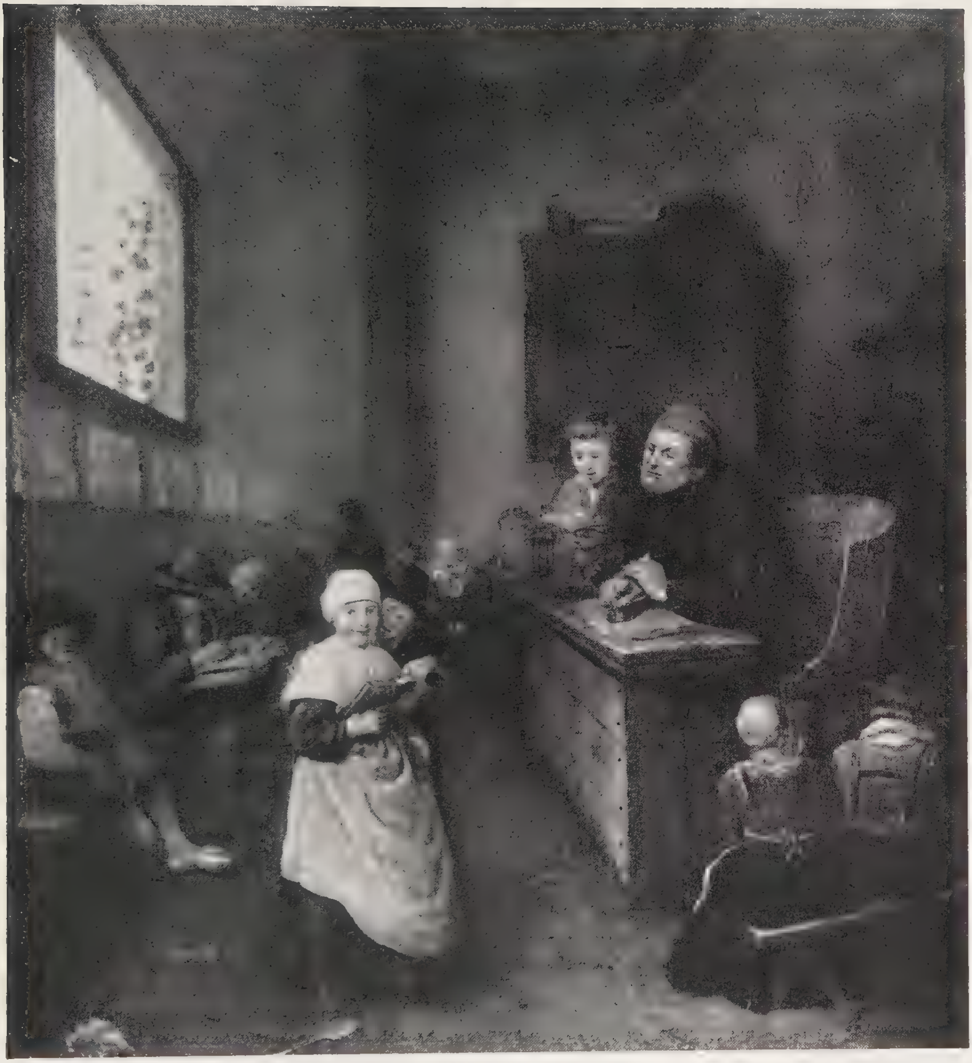
Cambridge, Fitzwilliam Museum

Holz, H. 37, B. 28

Die Schule

The school

L'école



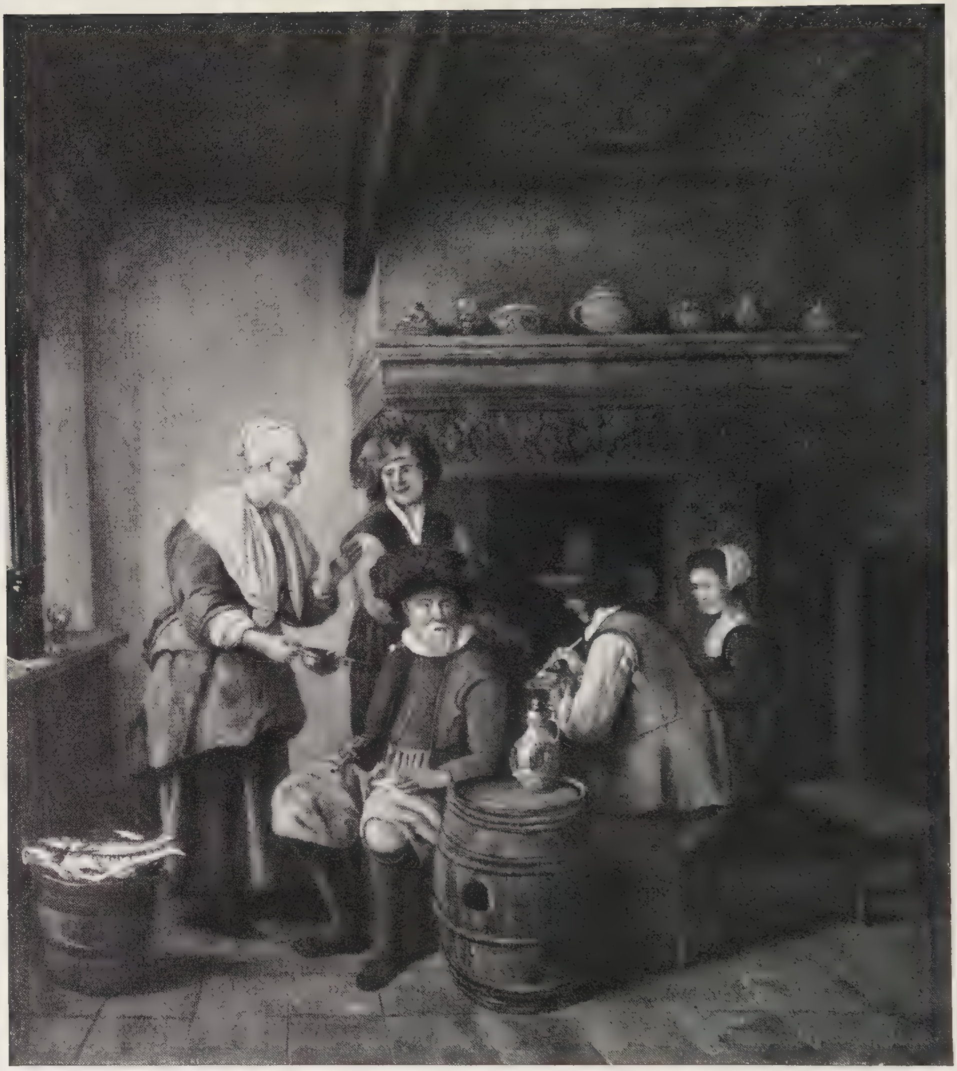
Berlin, Privatbesitz

Holz, H. 65, B. 58

Die Schule

The school

L'école



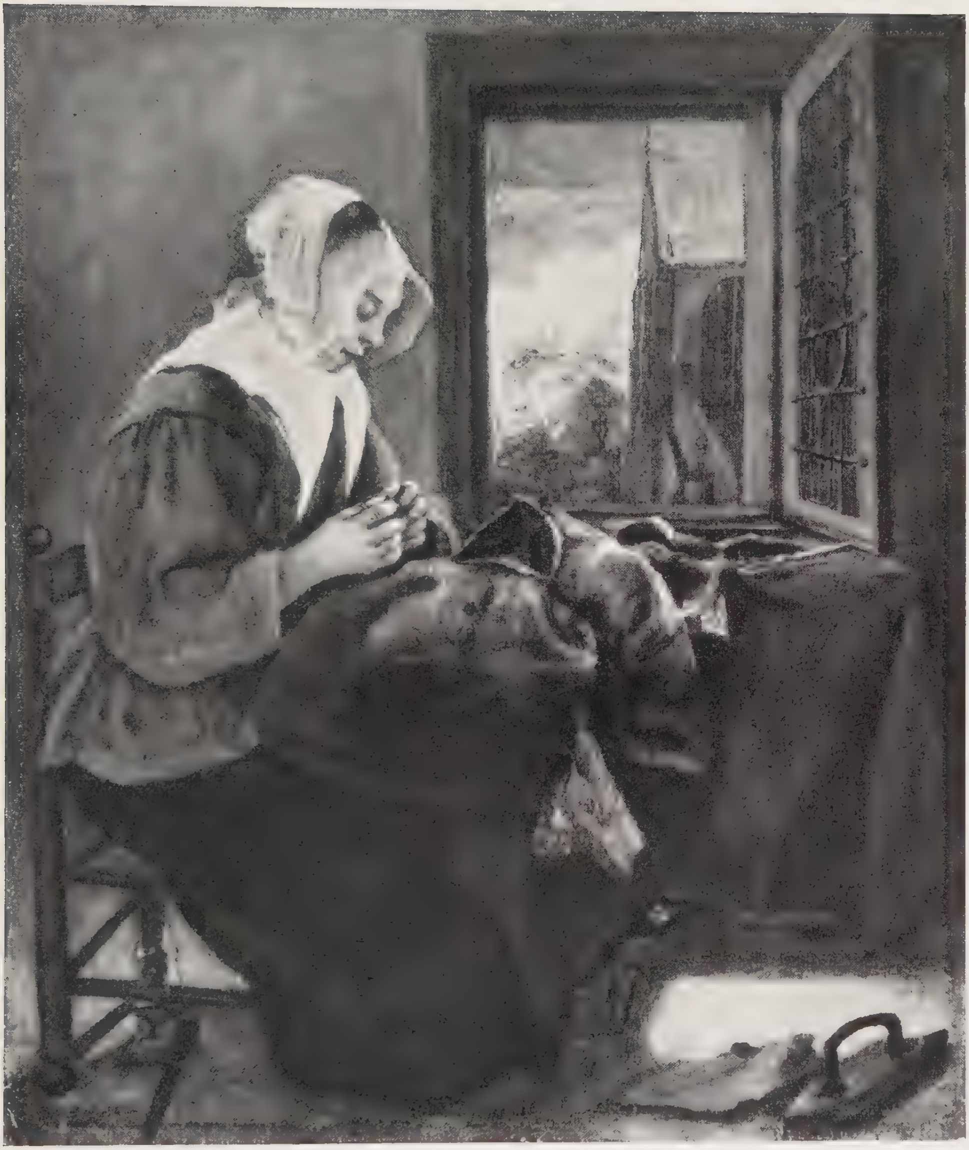
Leiden, Museum

Holz, H. 39,3, B. 35,2

Der Besuch des Fischers

The visit of the fisherman

La visite du pêcheur



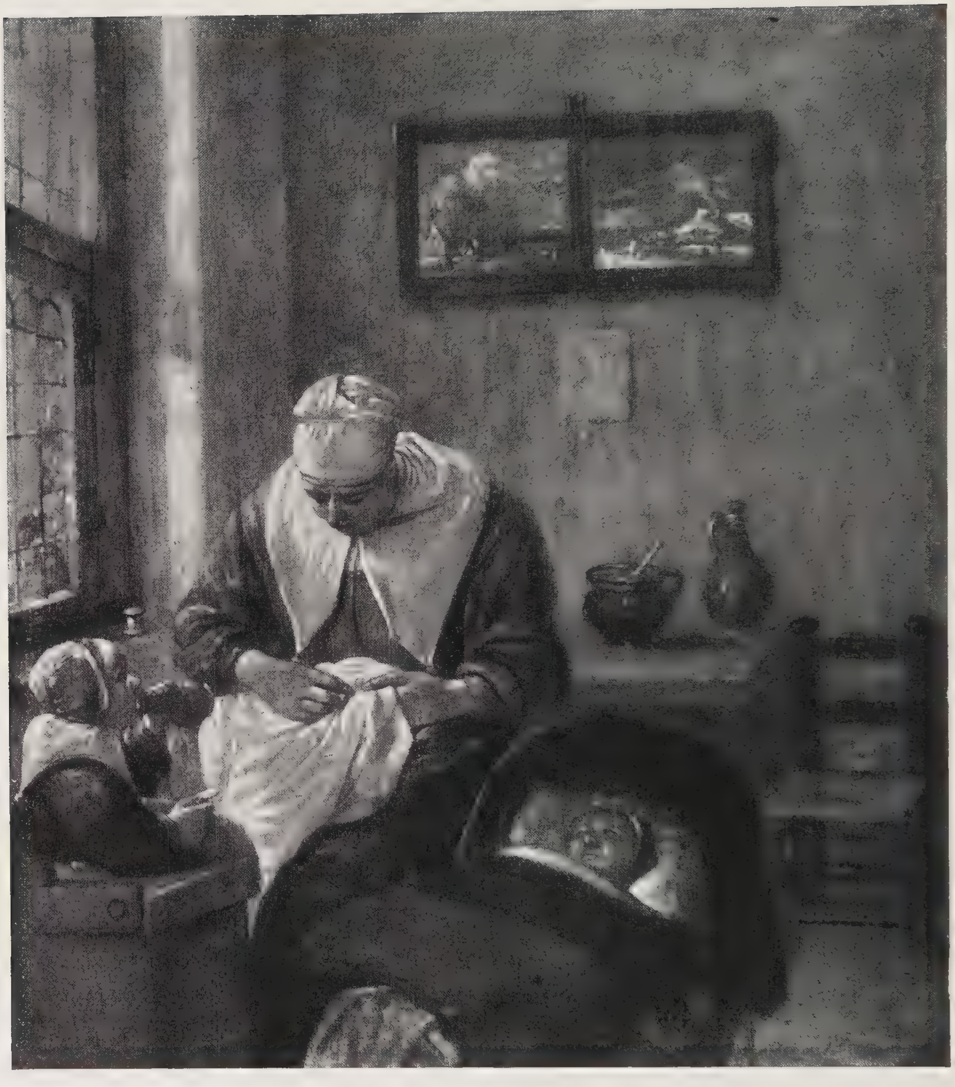
Schloß Rohoncz (Ungarn)

Leinwand, H. 24,4, B. 20,5

Frau beim Flicken

Mending woman

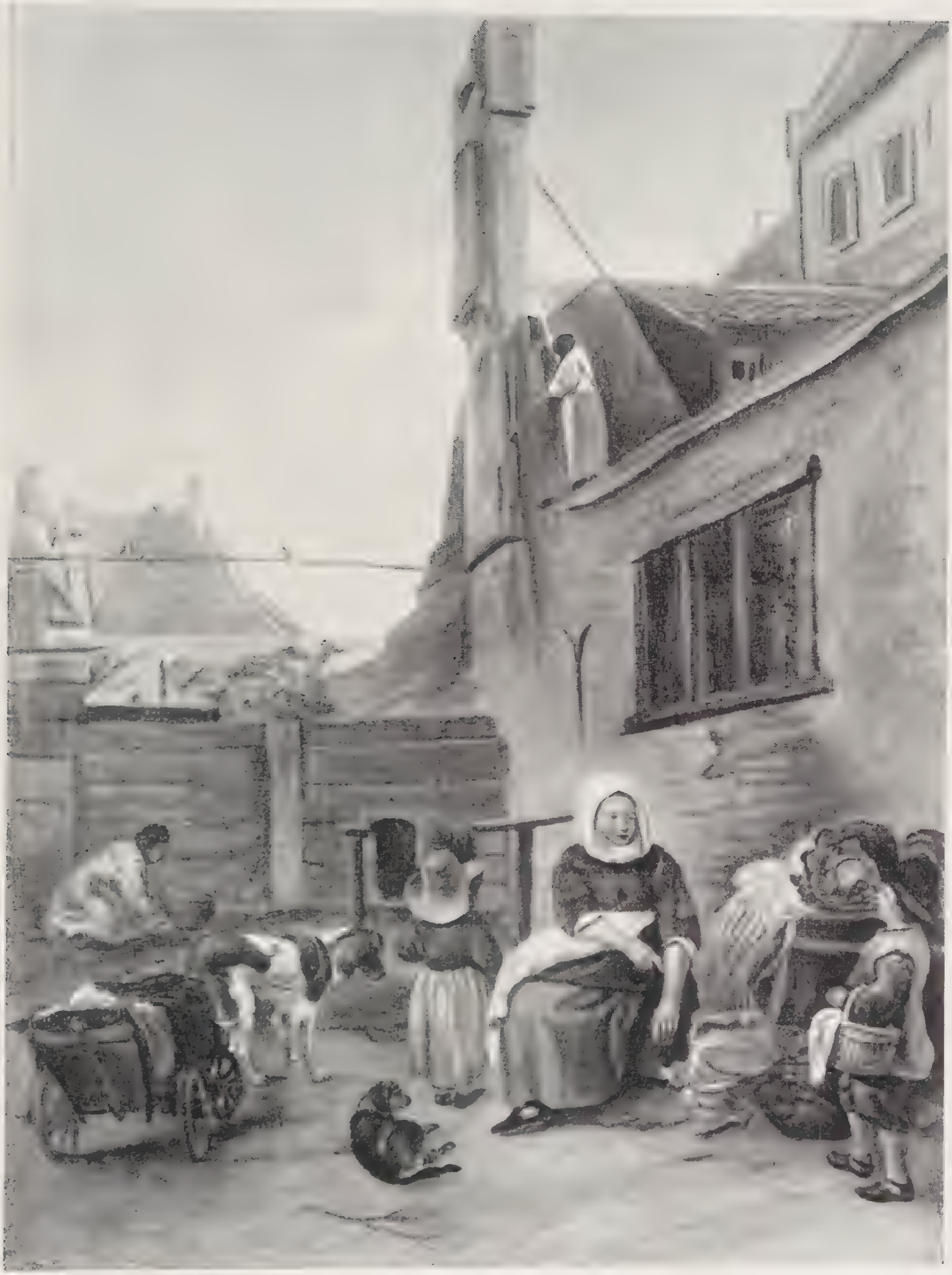
Femme en raccommodant



Amsterdam, van Diemen & Co. Holz, H. 24,7, B. 21,5

Nähende Mutter bei der Wiege

Sewing mother sitting at the cradle La mère coudrant près du berceau



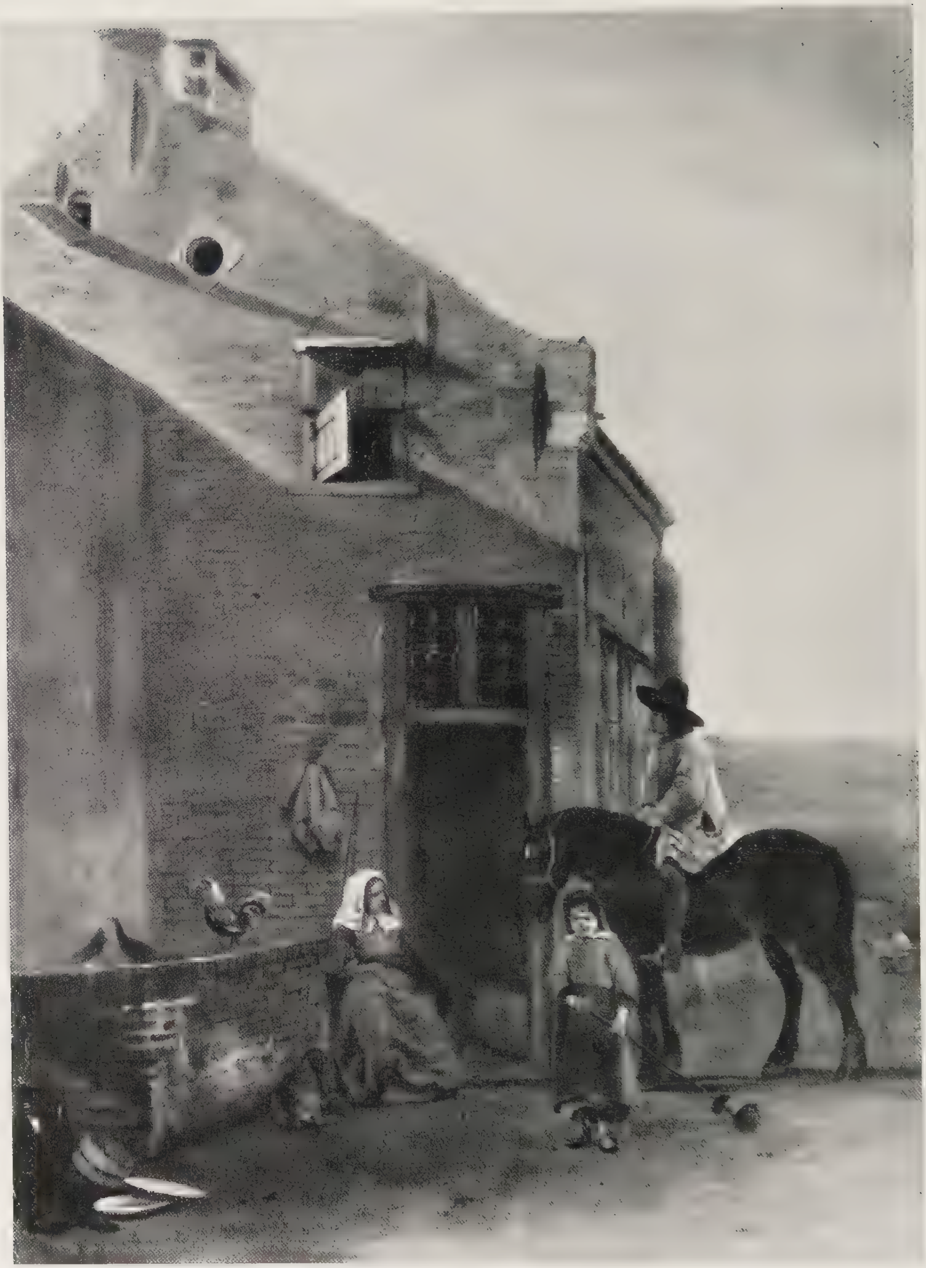
Berlin, Galerie Dr. Schäffer

Leinwand, H. 58,5 B. 44

Gemüseverkäuferin

Costermonger

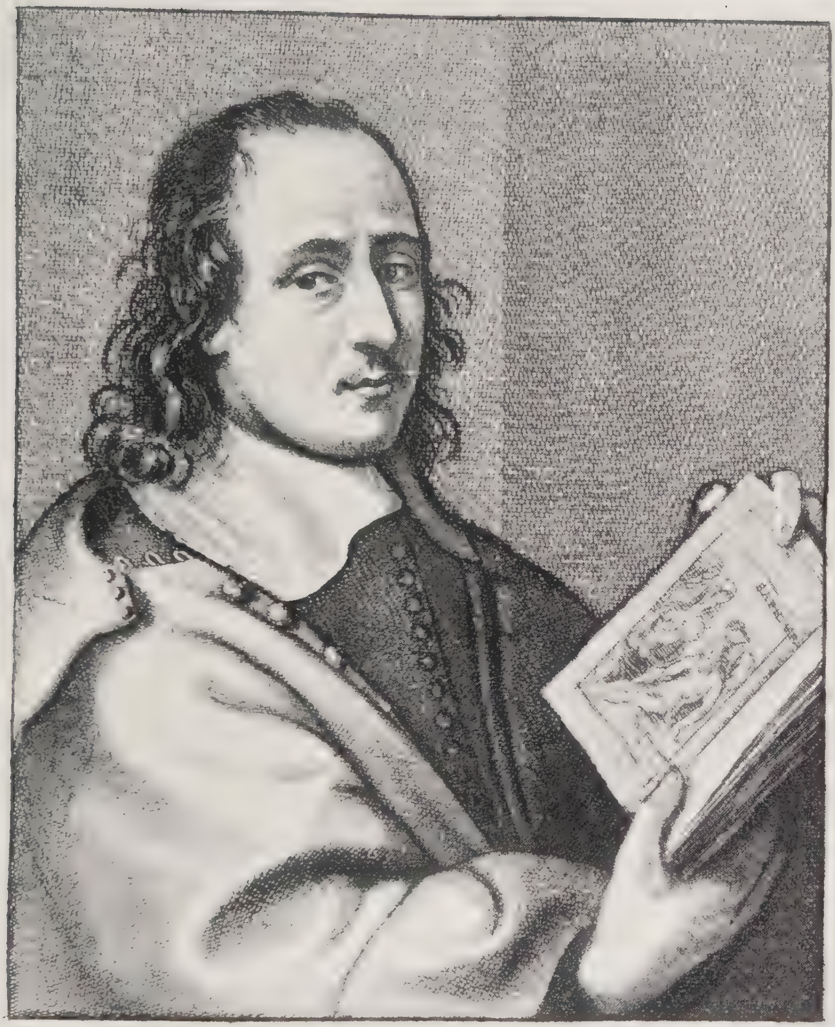
La marchande des quatres saisons



Berlin, P. Bottenwieser Holz

Halt vor der Herberge

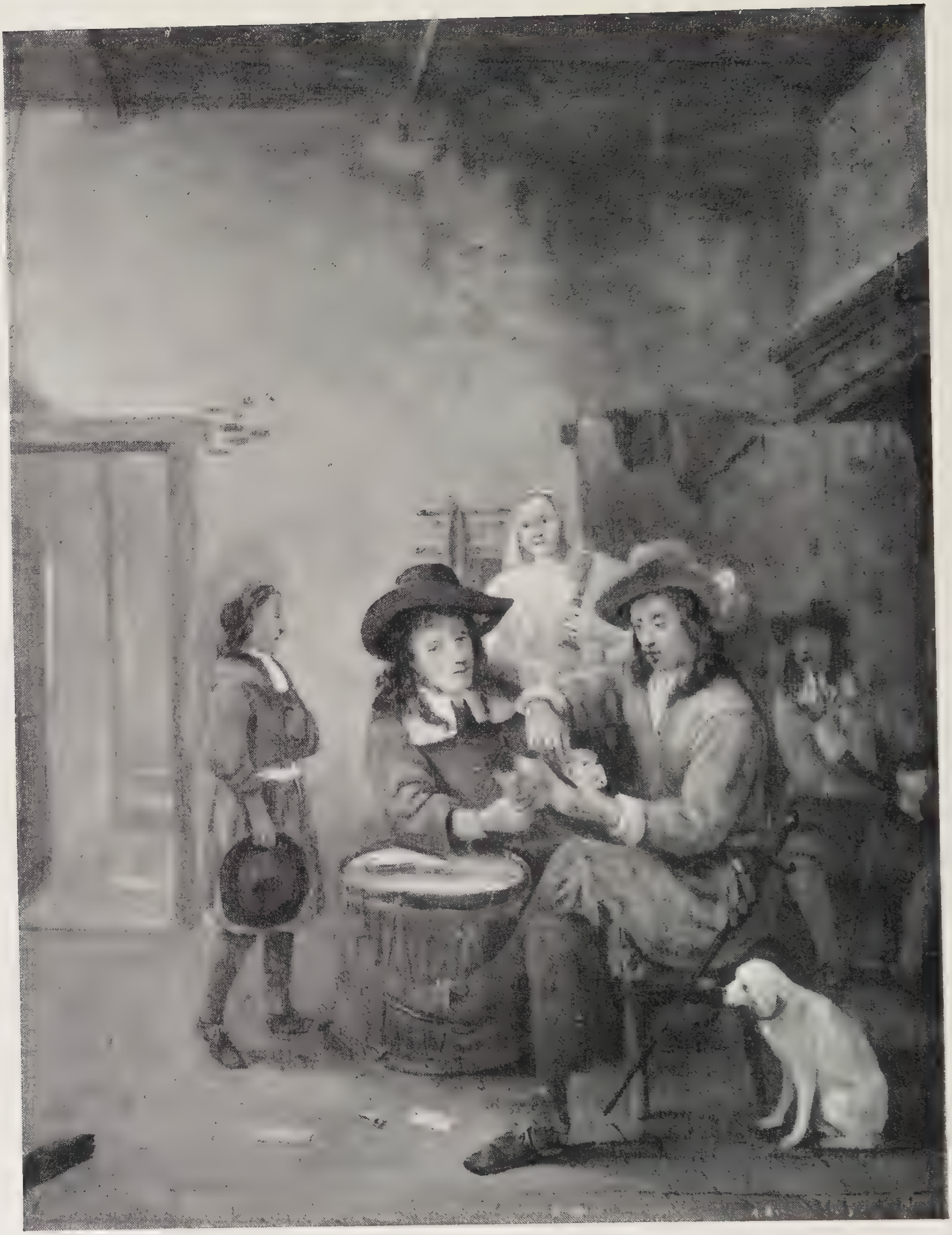
Courtyard with horseman Cour d'auberge



HENRY VAN DER BORCHT PEINCTRE

Né a Franckendael au Palatinat, et a cauſe de la Guerre venu a Franckfort, en l'an 1636
paſſant le Comte d'Arondell Voyagant vers l'Empereur l'emmena et de là l'enuoya en Italie
Chez M. Peti le quel amaſſa l'Art Pour le dit Comte, de la Paſſant auec l'art en Angleterre il
l'a garde Juſques au deces du Comte il eſt Seruiteur du Prince de Galles,

Iohann: Meyſſens pinxit et excudit. W: Hollar fecit 1648



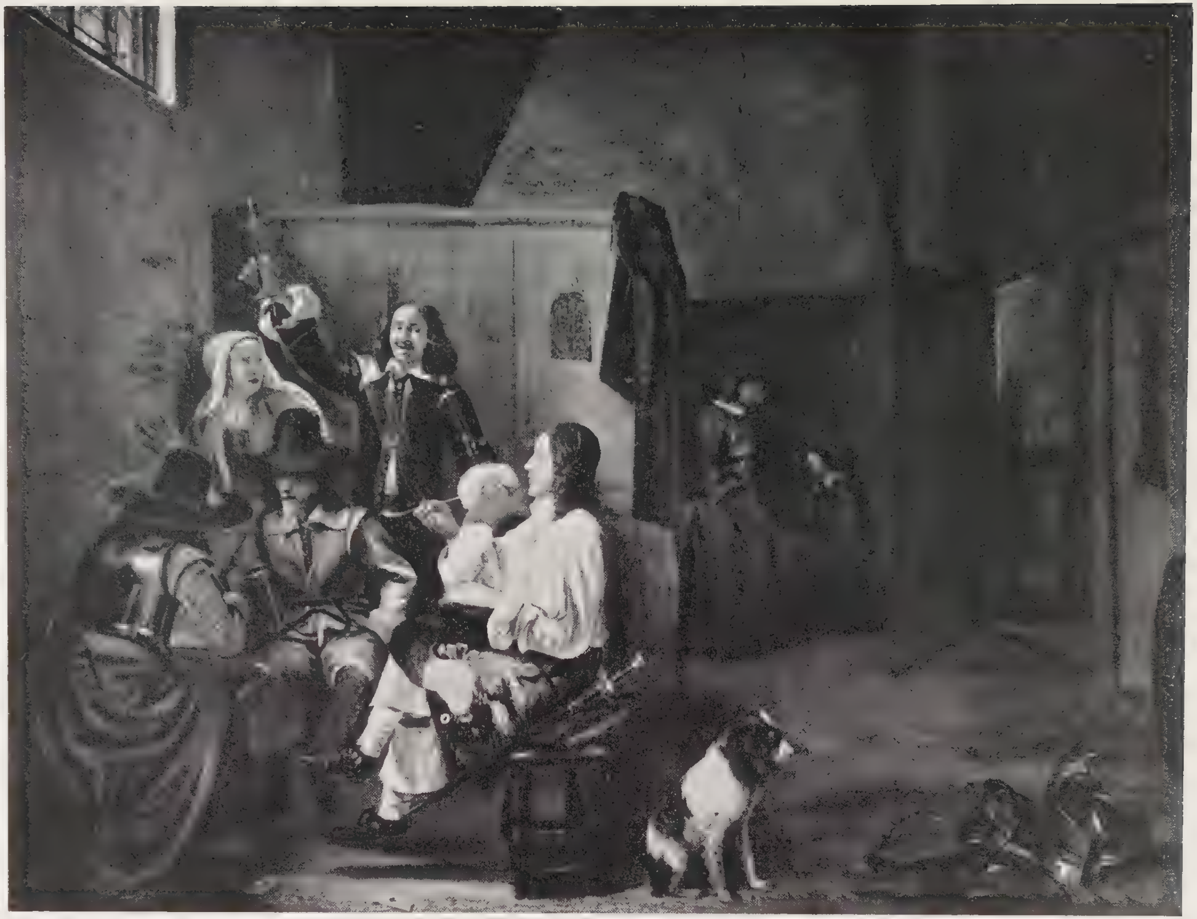
Berlin, Privatbesitz

Holz, H. 49, B. 36,5

Die Wachtstube

Guard-room

Corps de garde

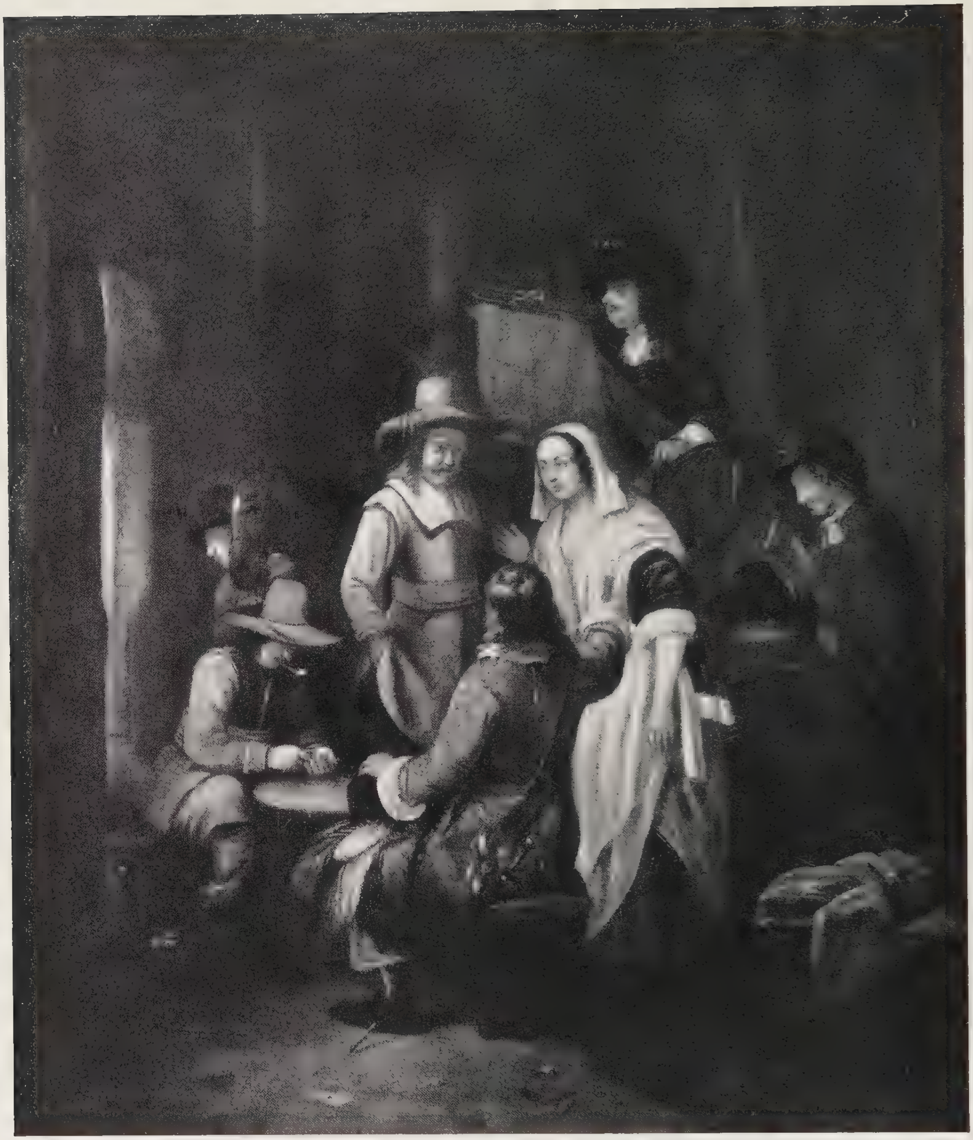


London, J. W. Abrahams

Der Toast

The toast

Le toast



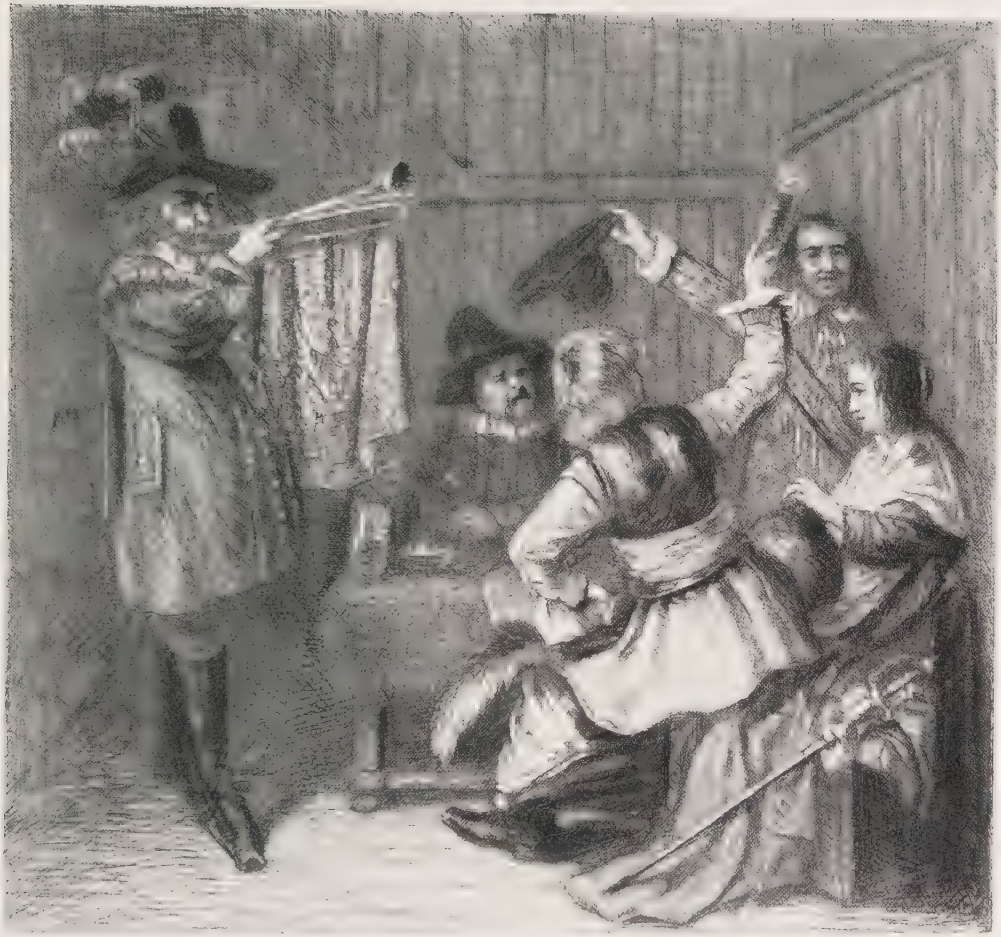
Berlin, Privatbesitz

Holz, H. 67, B. 58

Abschied von der Wirtin

Leave taking from the landlady

L'adieu



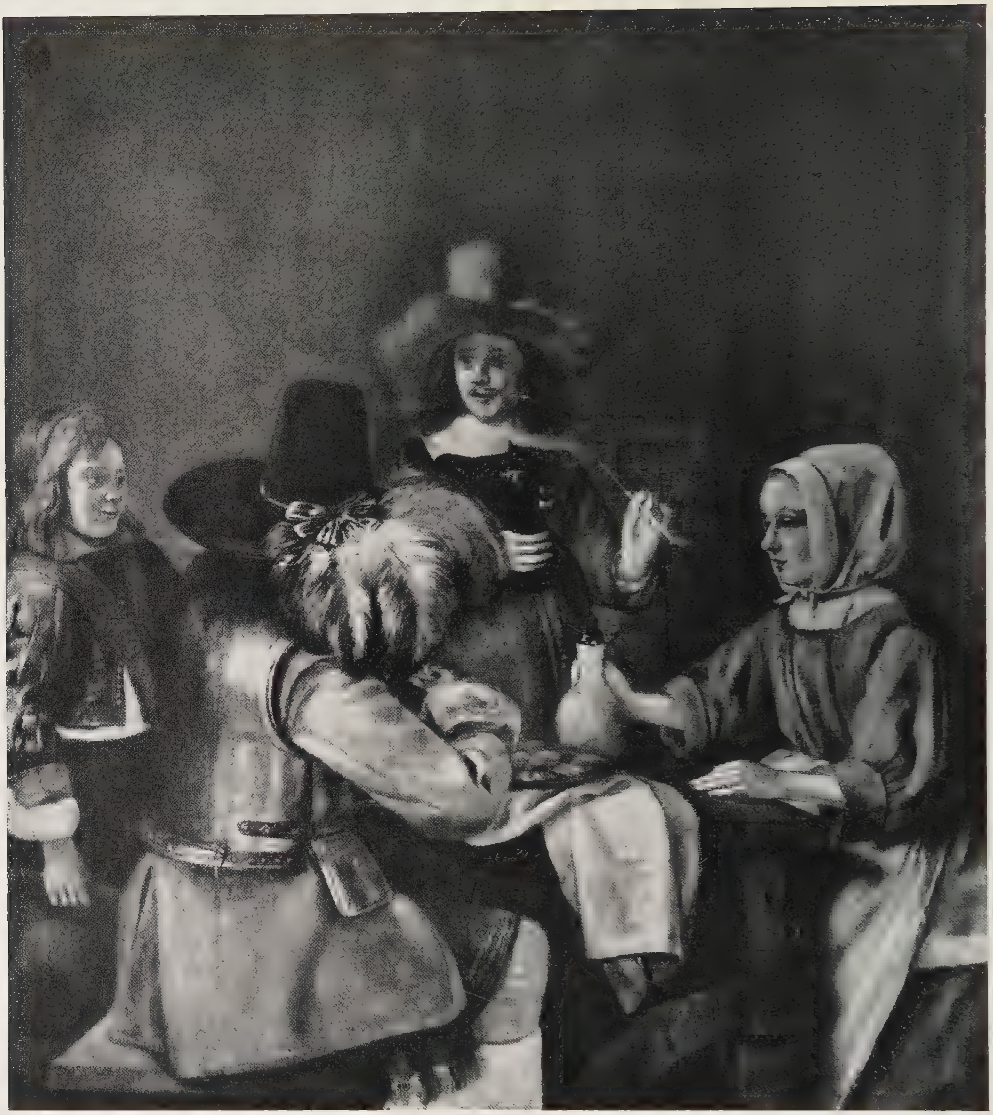
Stockholm, Privatbesitz

Holz, H. 41, B. 41

Soldaten vor dem Aufbruch

Starting soldiers

Le départ des soldats



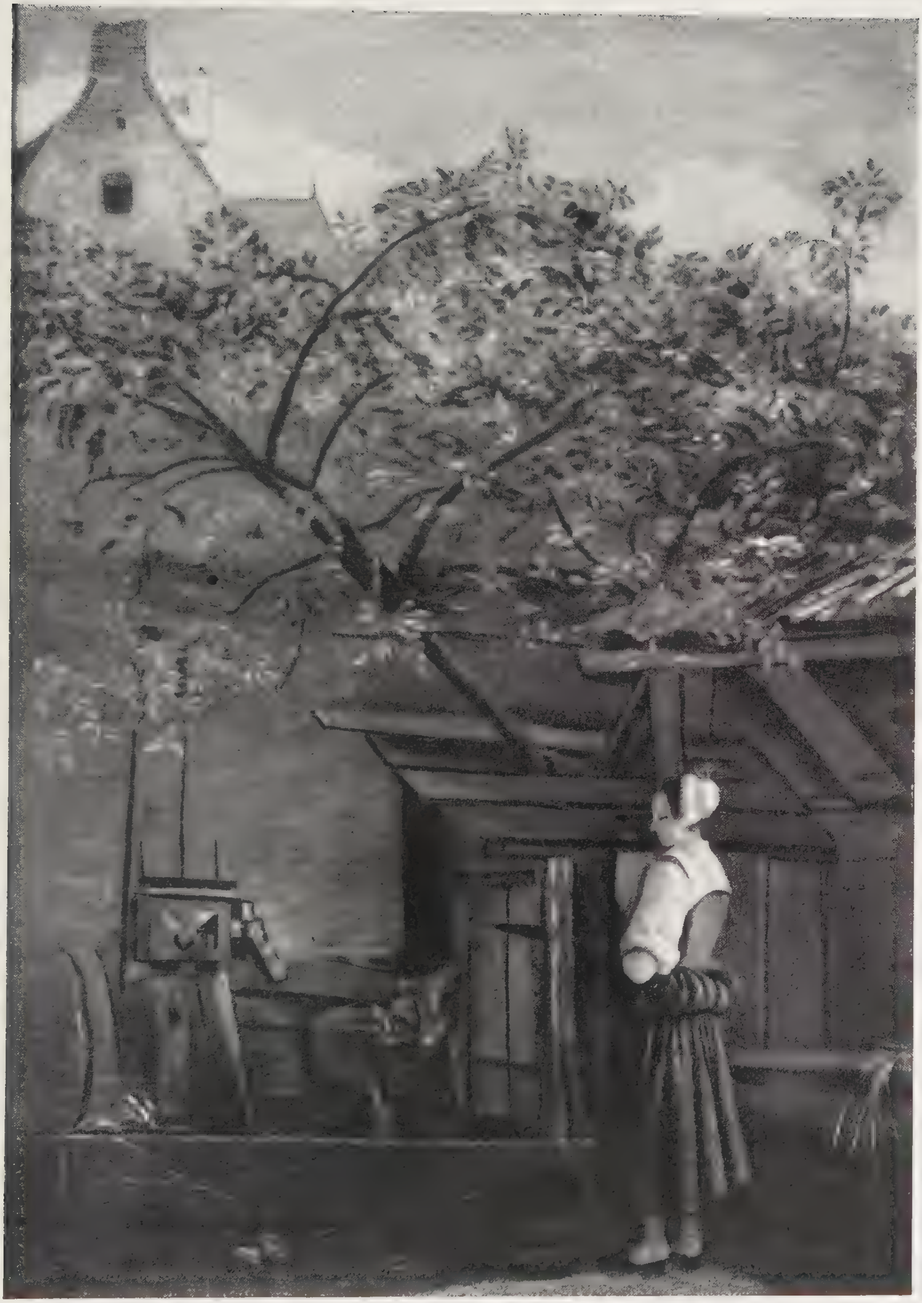
Detroit, Museum

Holz, H. 38,1, B. 33

Das Austernfrühstück

Oyster-breakfast

Le déjeuner d'huitres



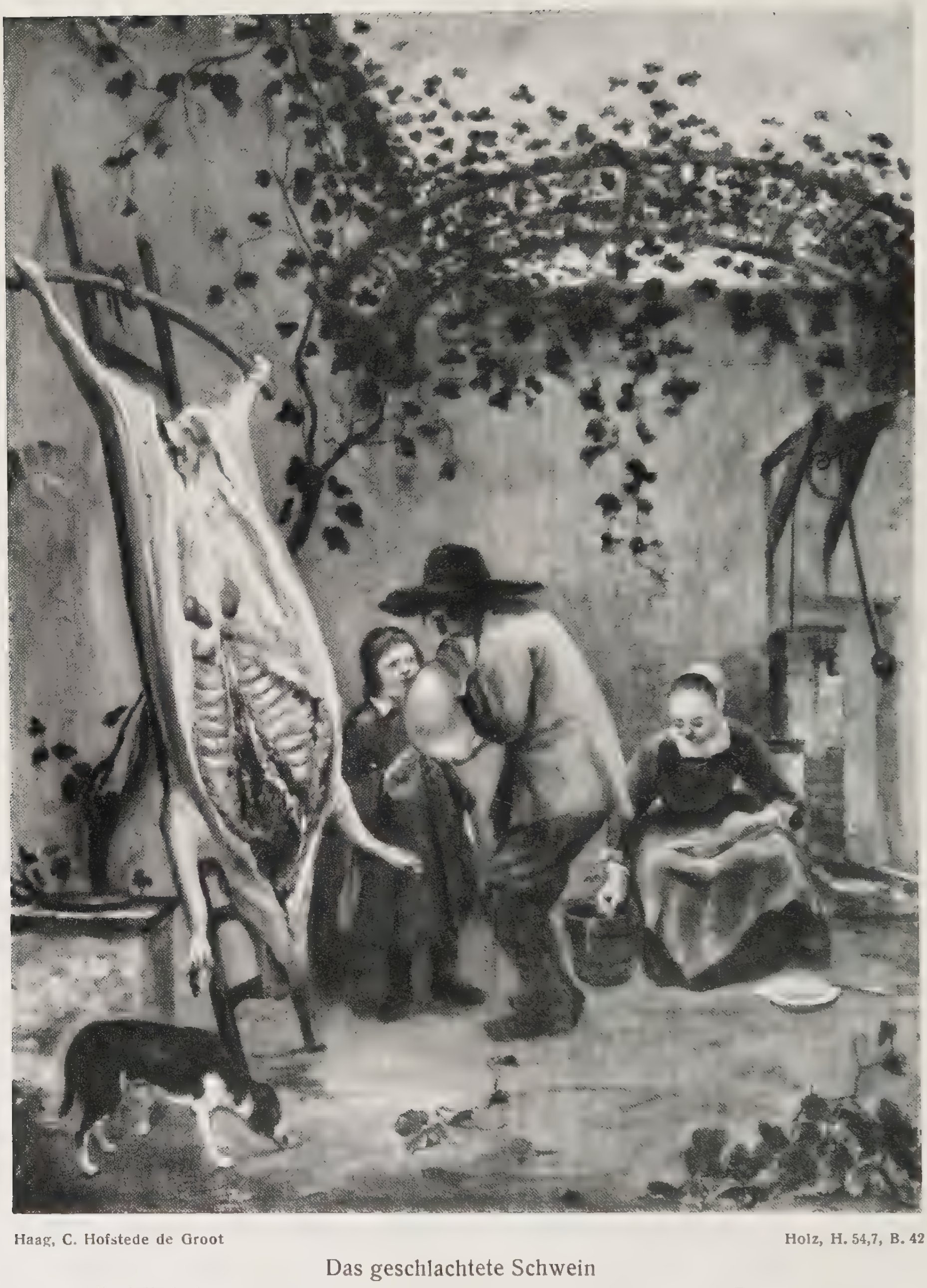
Laren (Holland), M. van Valkenburg

Leinwand, H. 51, B. 35,5

Magd beim Schweinetrog

Servant near the pig-trough

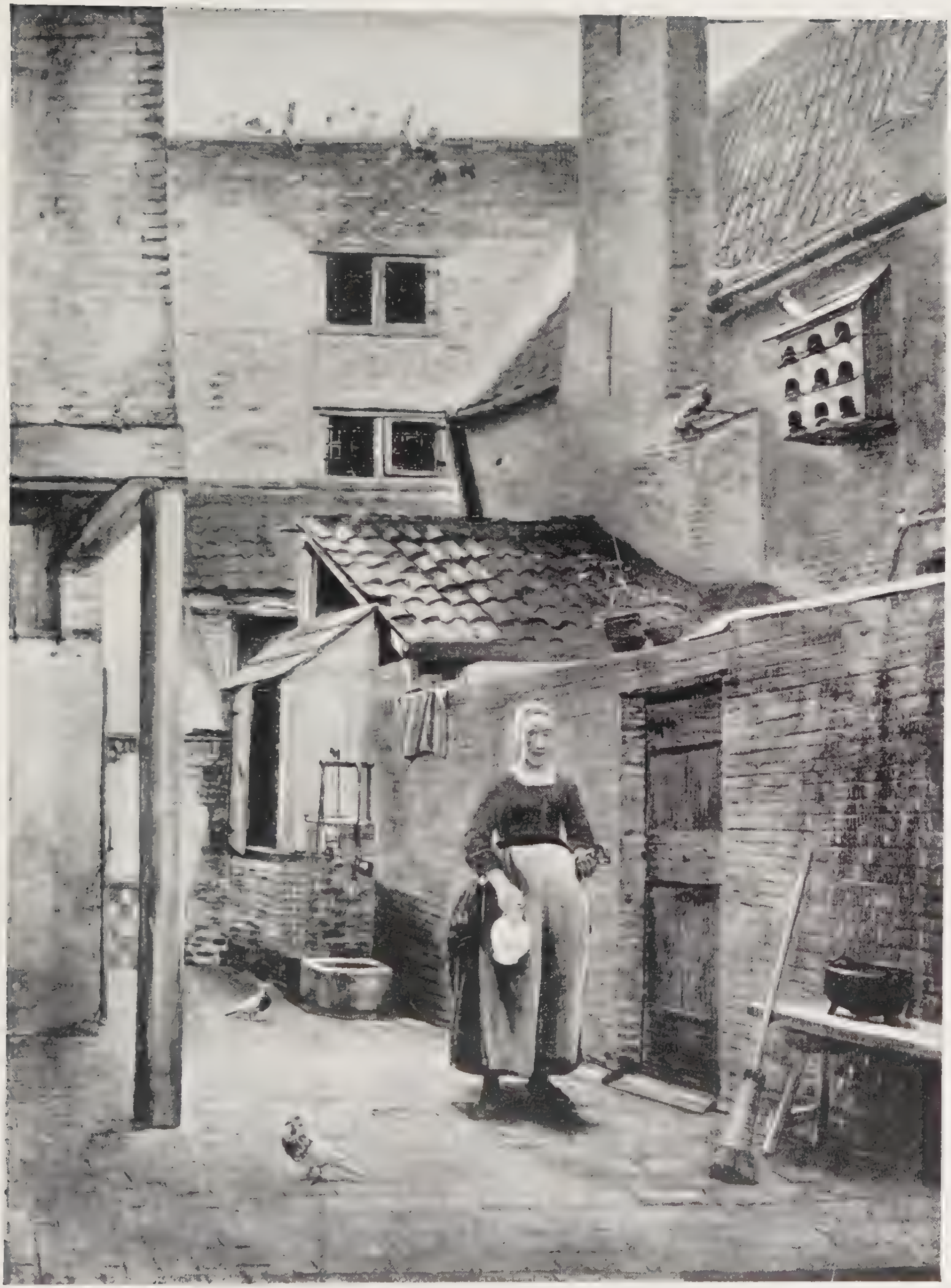
Domestique près de l'auge à cochons



Haag, C. Hofstede de Groot Holz, H. 54,7, B. 42

Das geschlachtete Schwein

The killed pig Porc saigné



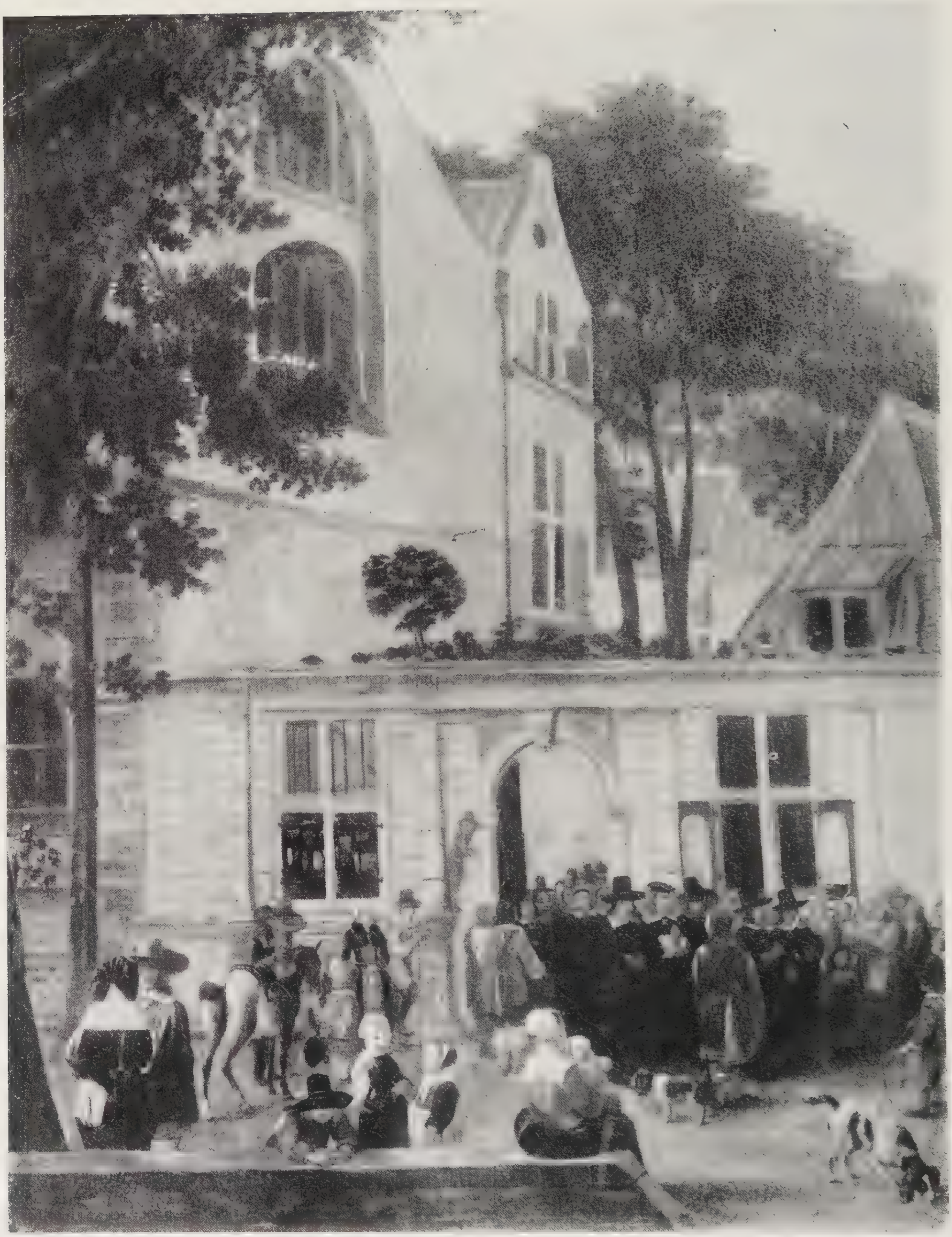
Minneapolis, Herschel V. Jones (†)

Holz, H. 48, B. 35,5

Junge Frau im Hof

Young woman in the court

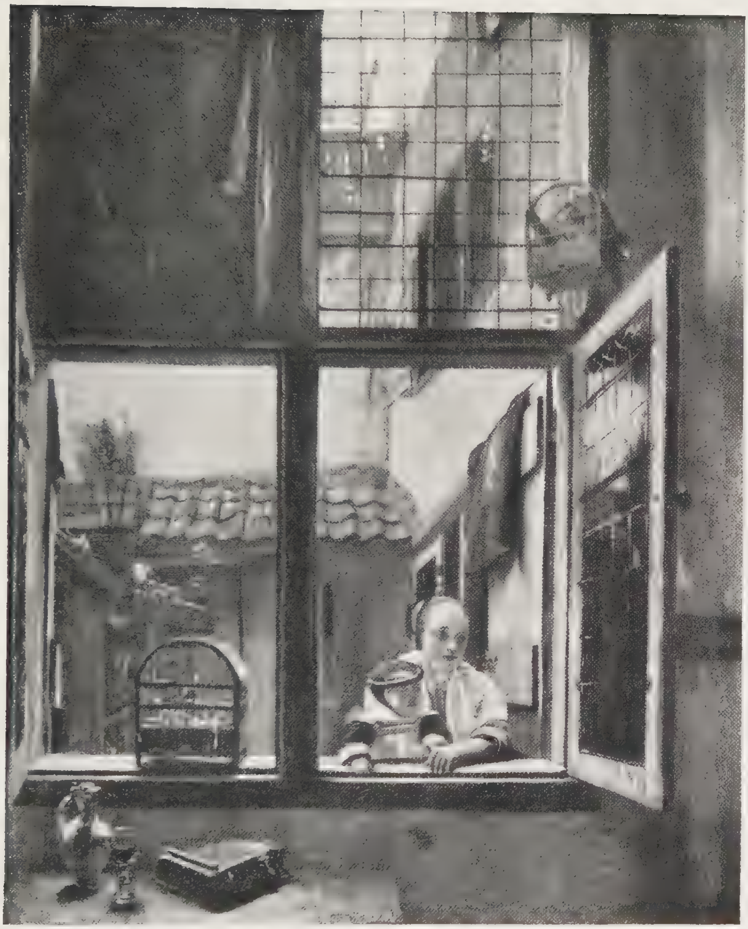
Jeune femme dans la cour



Amsterdam, Rijksmuseum Leinwand, H. 61, B. 58

Promotion an der Universität Leiden

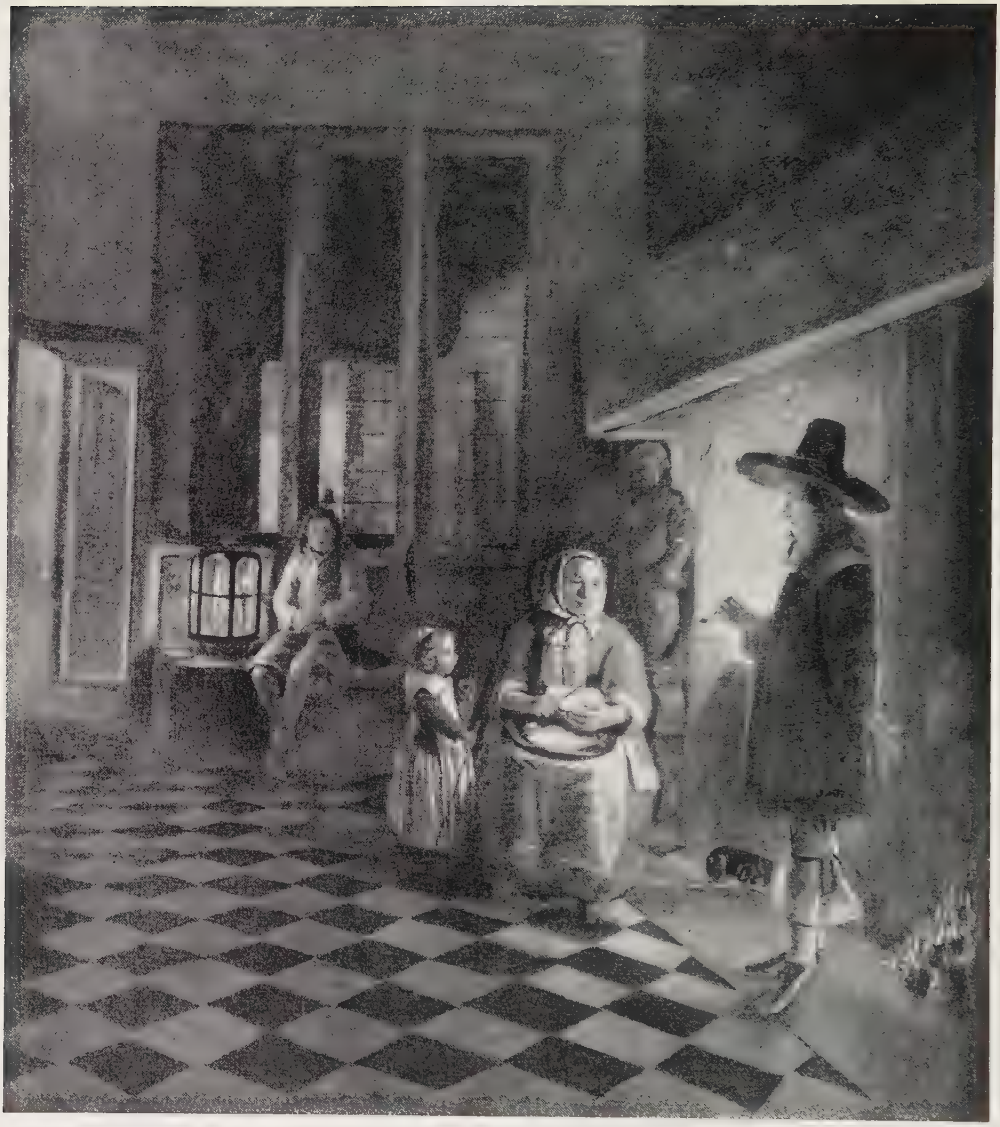
Graduation at the university of Leiden Promotion au grade de docteur à l'université de Leyden



Amsterdam, Kunsthandel Holz, H. 40, B. 33

Frau mit Kind am Fenster

Woman and child at the window Intérieur avec vue sur une cour



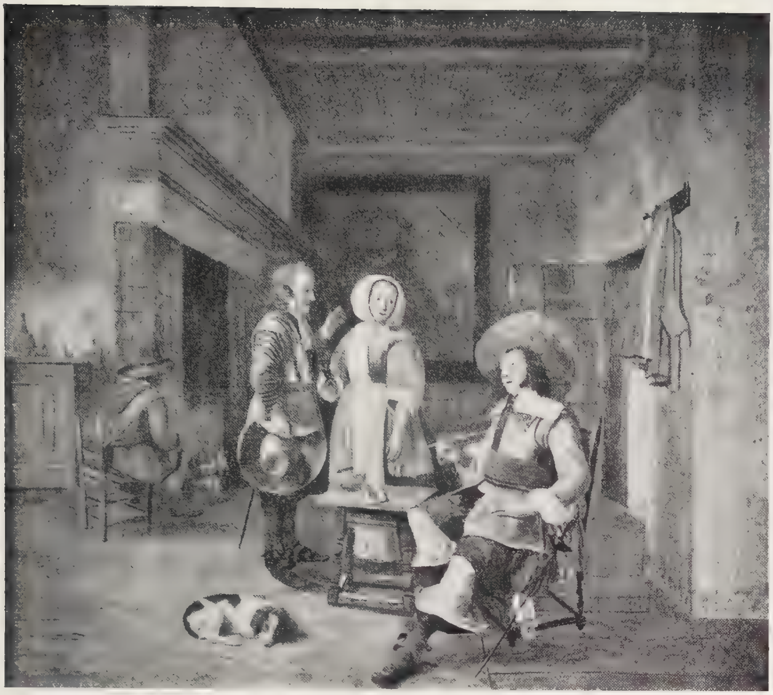
Rom, Galeria Nazionale (Corsini)

Holz, H. 60, B. 56

Am Kamin

By the fireside

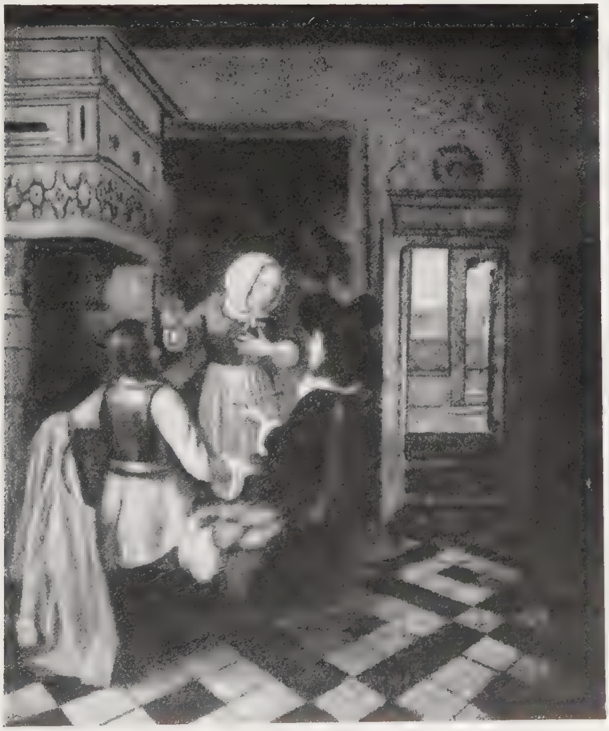
Près de la cheminée



Budapest, G. v. Gerhardt (verkauft) Leinwand, H. 64, B. 70

Wachtstube

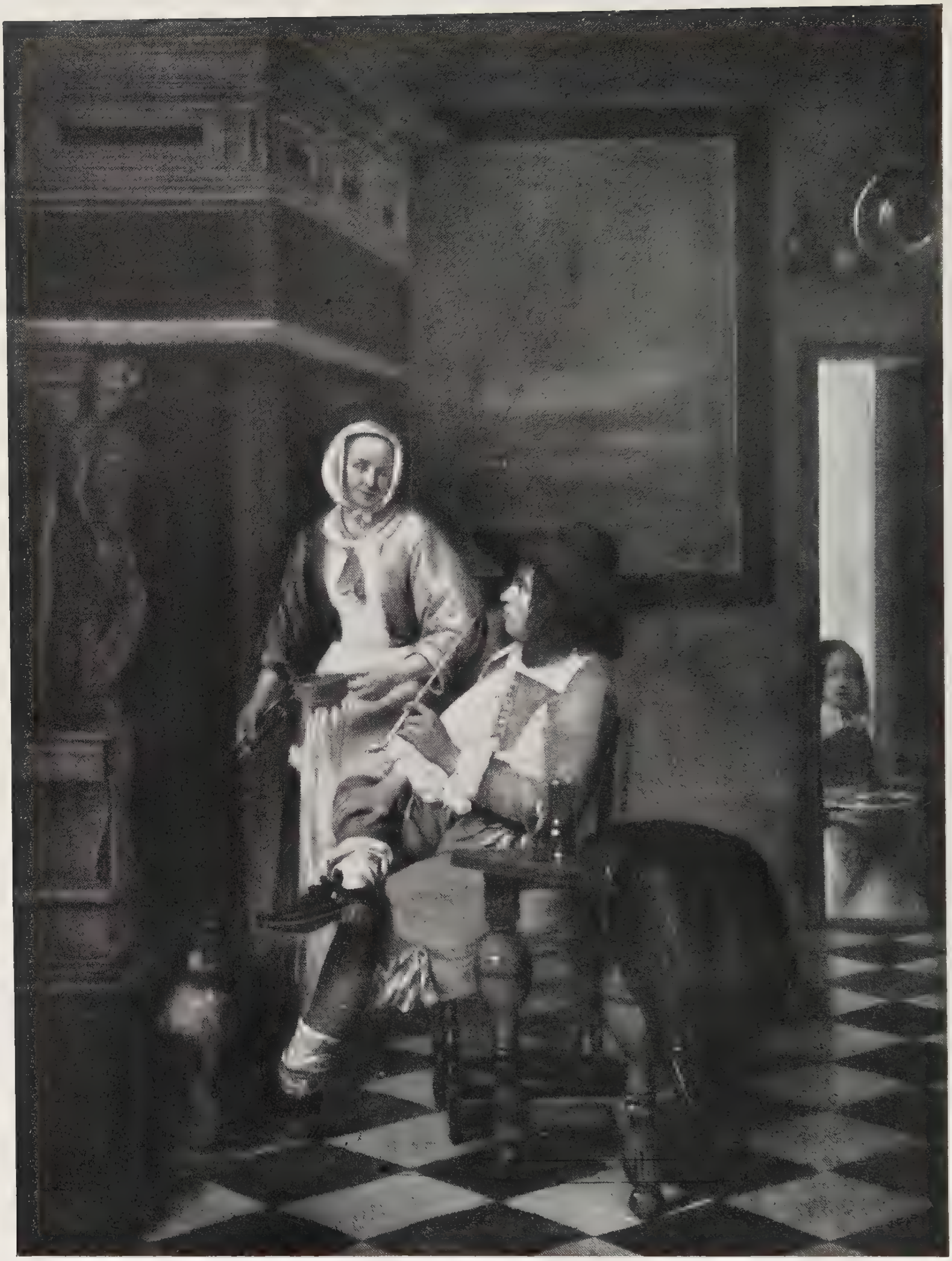
Guard-room Corps de garde



New York, Henry C. Frick Leinwand, H. 78, B. 65

Am Kamin

Chimney corner Devant la cheminée



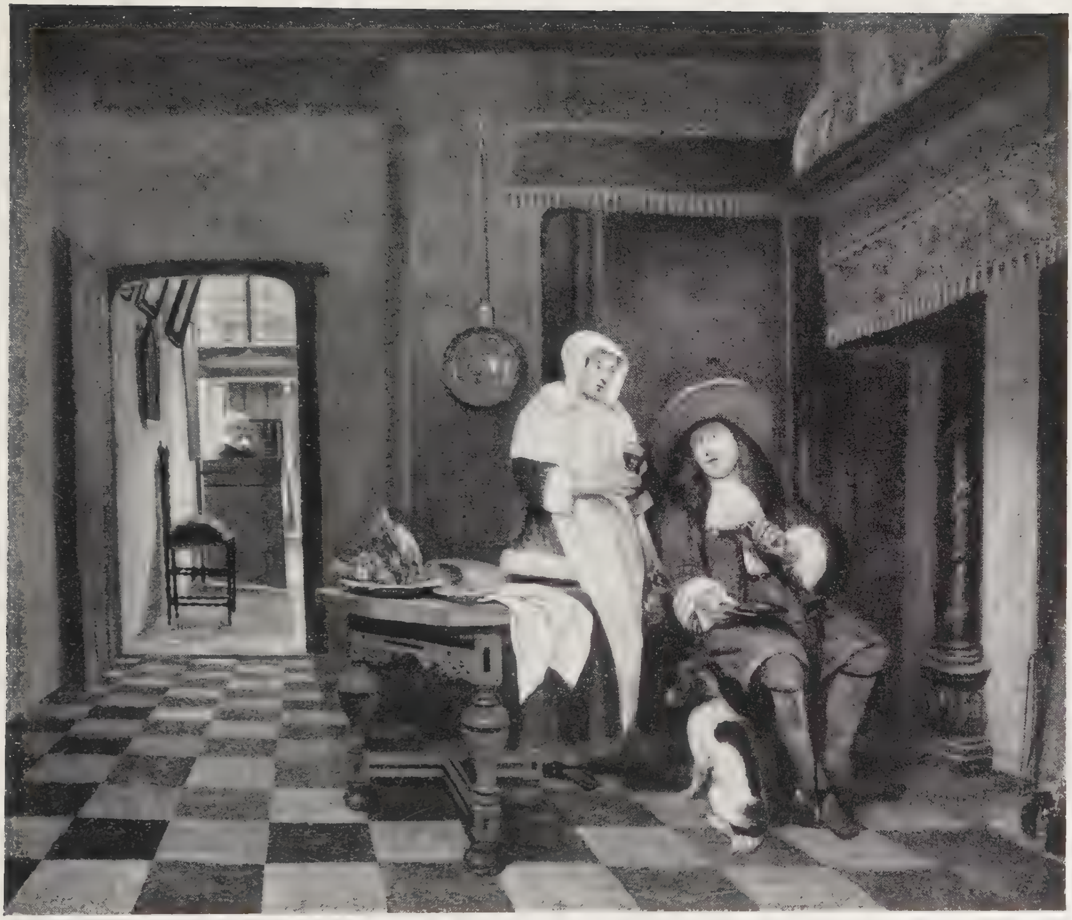
Reading, Pa., G. Oberlaender

Leinwand, H. 77, B. 54

Das Gespräch am Kamin

Little chat by the fireside

Le dialogue devant la cheminée



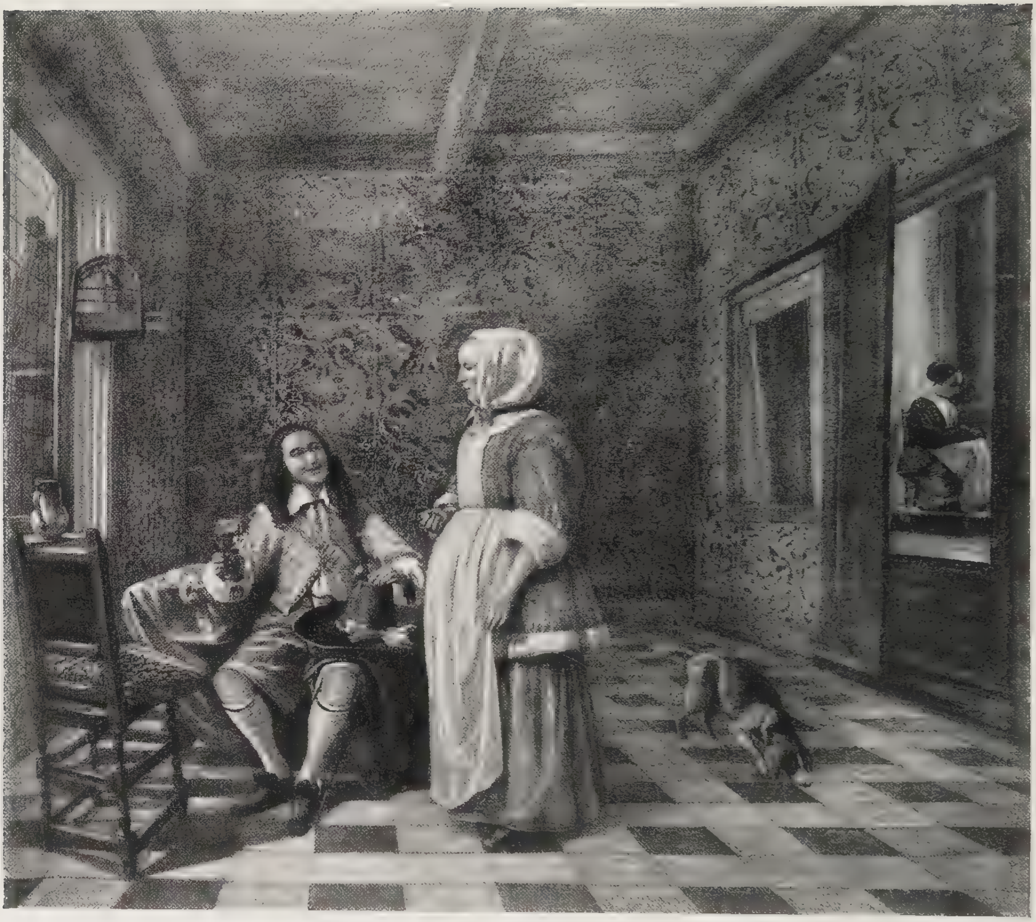
Berlin, Galerie Dr. Schäffer

Leinwand, H. 55, B. 64

Der Raucher am Kamin

Gentleman smoking near the fireside

Fumeur près d'une cheminée



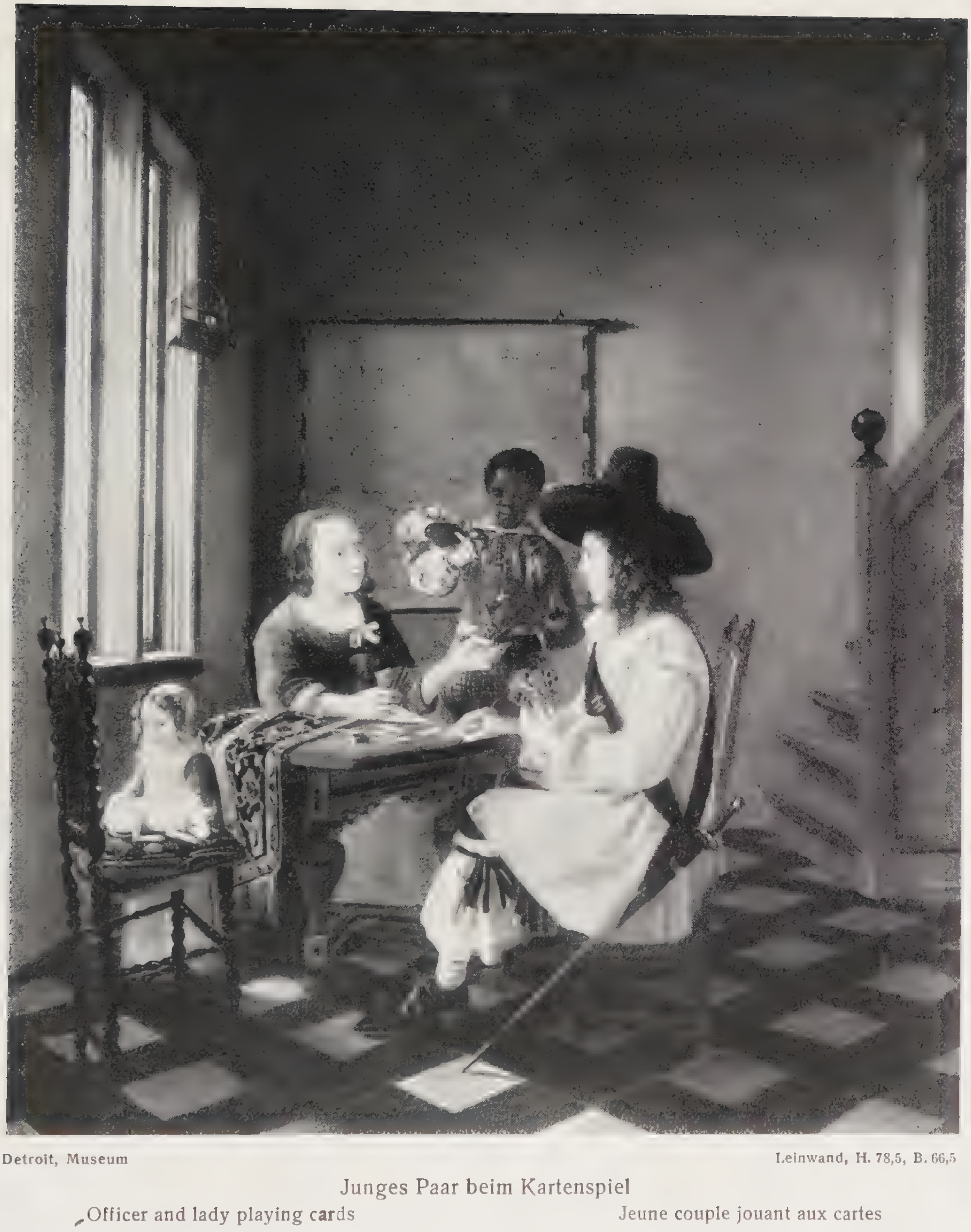
Philadelphia, Museum (Sammlung Elkins)

Leinwand

Offizier und Dame

Officer and lady

L'officier et la dame



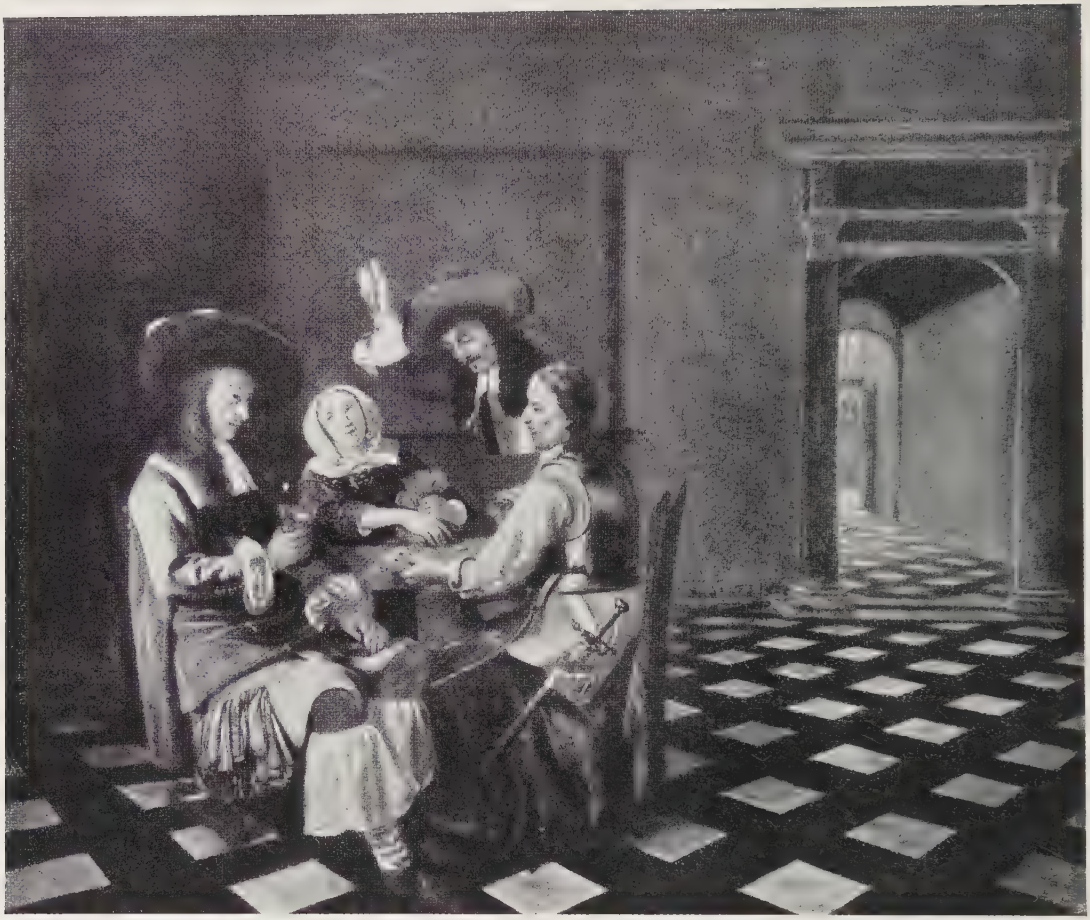
Detroit, Museum

Leinwand, H. 78,5, B. 66,5

Junges Paar beim Kartenspiel

Officer and lady playing cards

Jeune couple jouant aux cartes

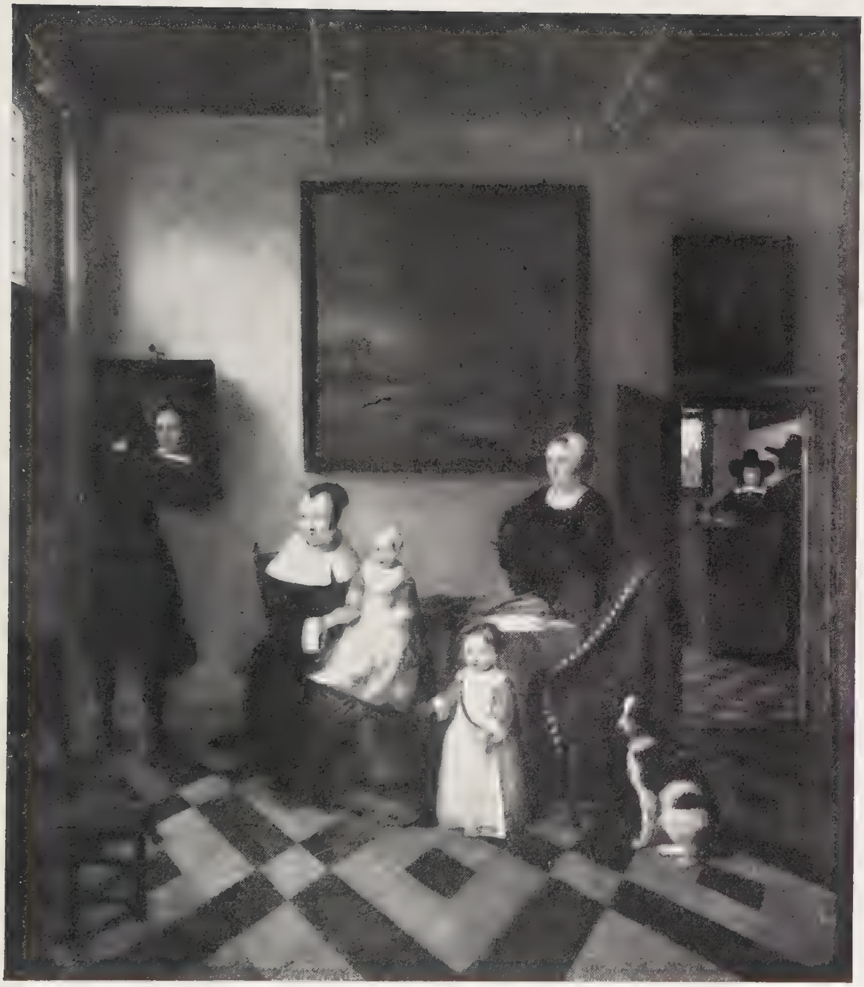


Wien, A. Tritsch (verkauft)

Soldaten beim Kartenspiel

Gambling soldiers

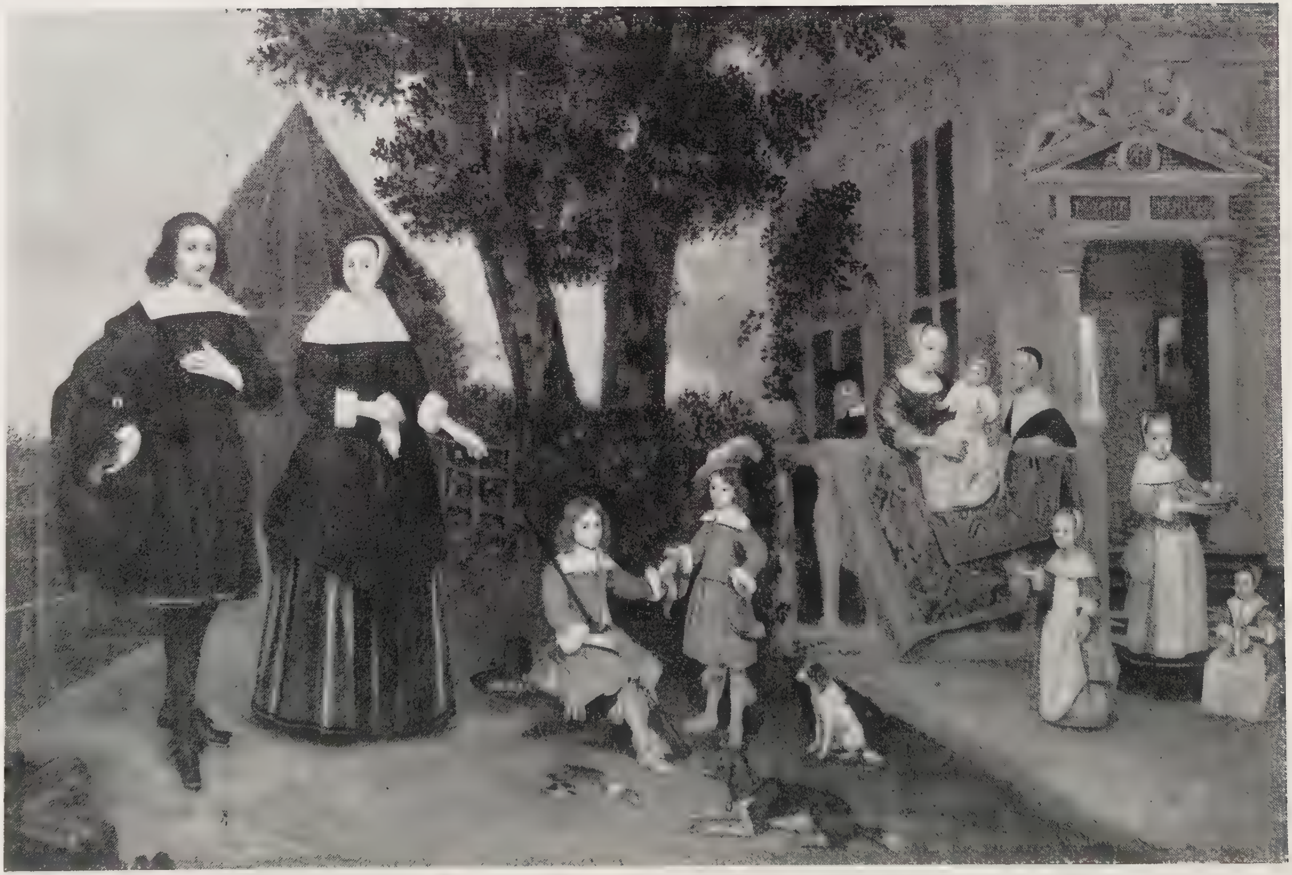
Soldats jouants aux cartes



London, A. J. Robarts Holz, H. 67,5 B. 58

Familienbild

Family group Portrait d'une famille



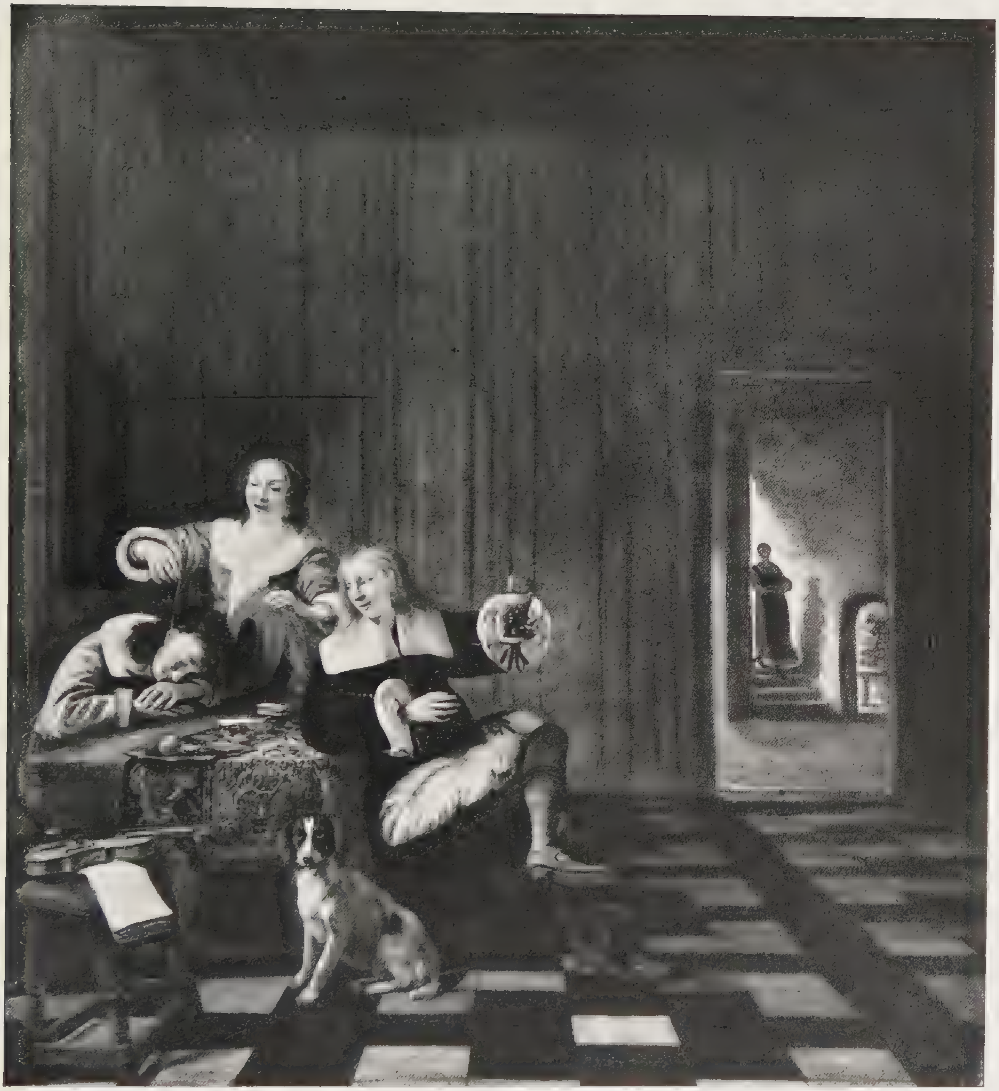
London, Max Rothschild (verkauft)

Leinwand, H. 89, B. 132

Familienbild

Family group

Portrait d'une famille



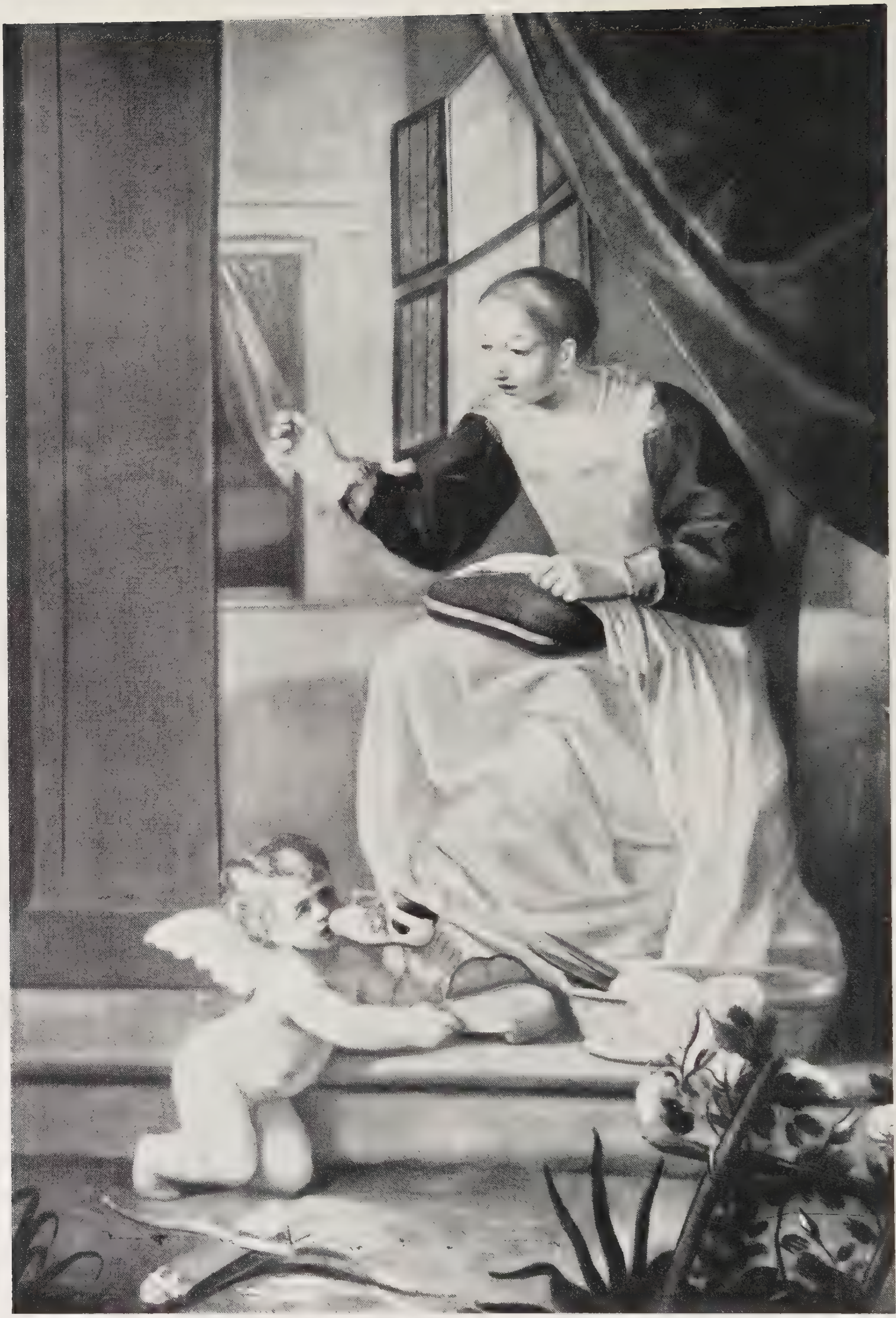
London, Kunsthandel

Leinwand

Der gekitzelte Schläfer

The tickled sleeper

Le dormeur chatouillé



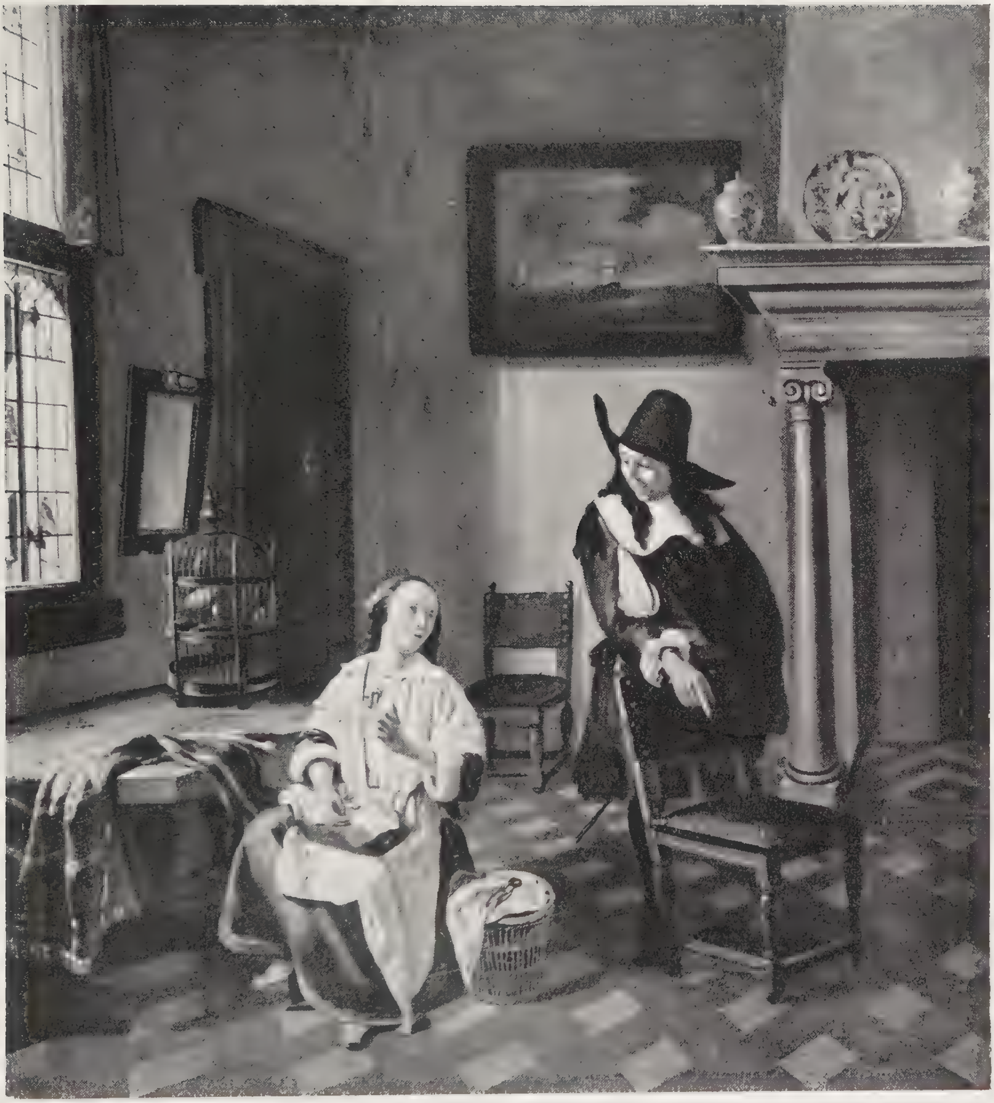
München, Marczell von Nemes

Holz, fast lebensgroße Figur

Näherin und Amor

Needlewoman and cupid

La lingère et cupidon



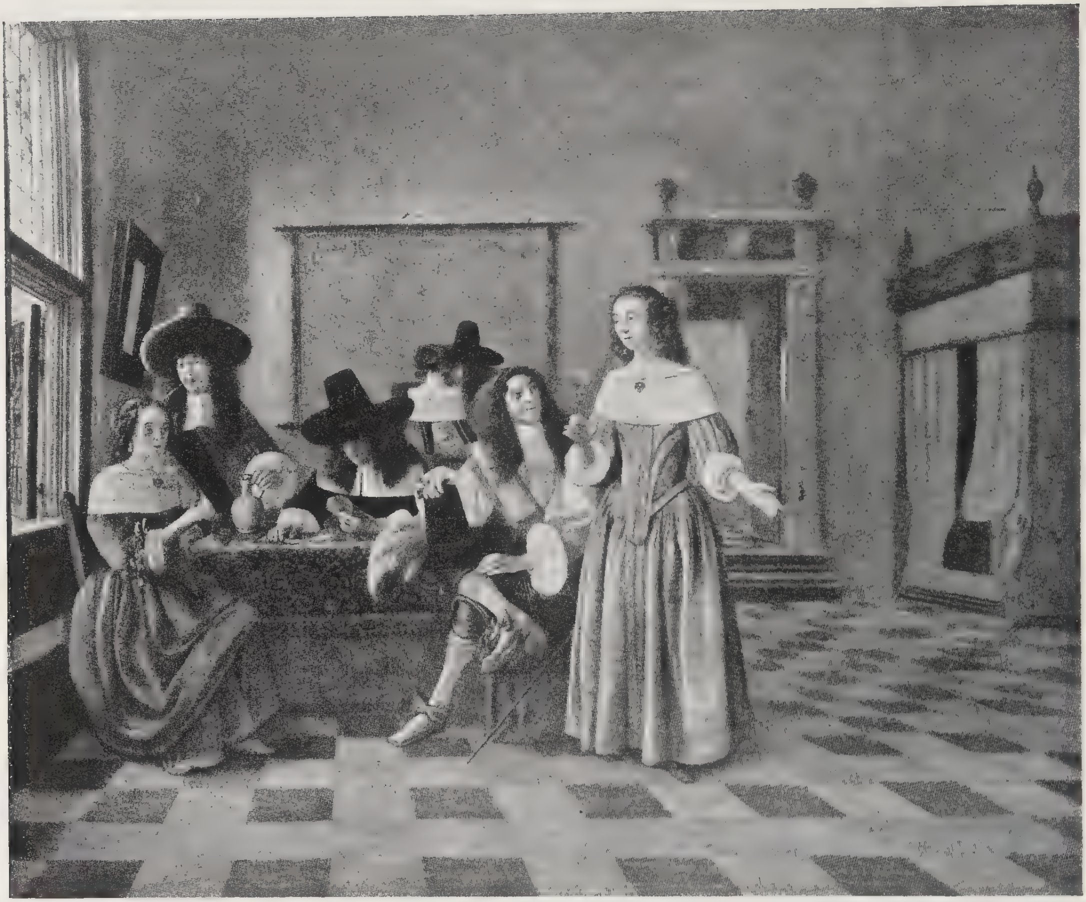
Darmstadt, Landesmuseum

Holz, H. 64, B. 58

Der Besuch

The visit

La visite



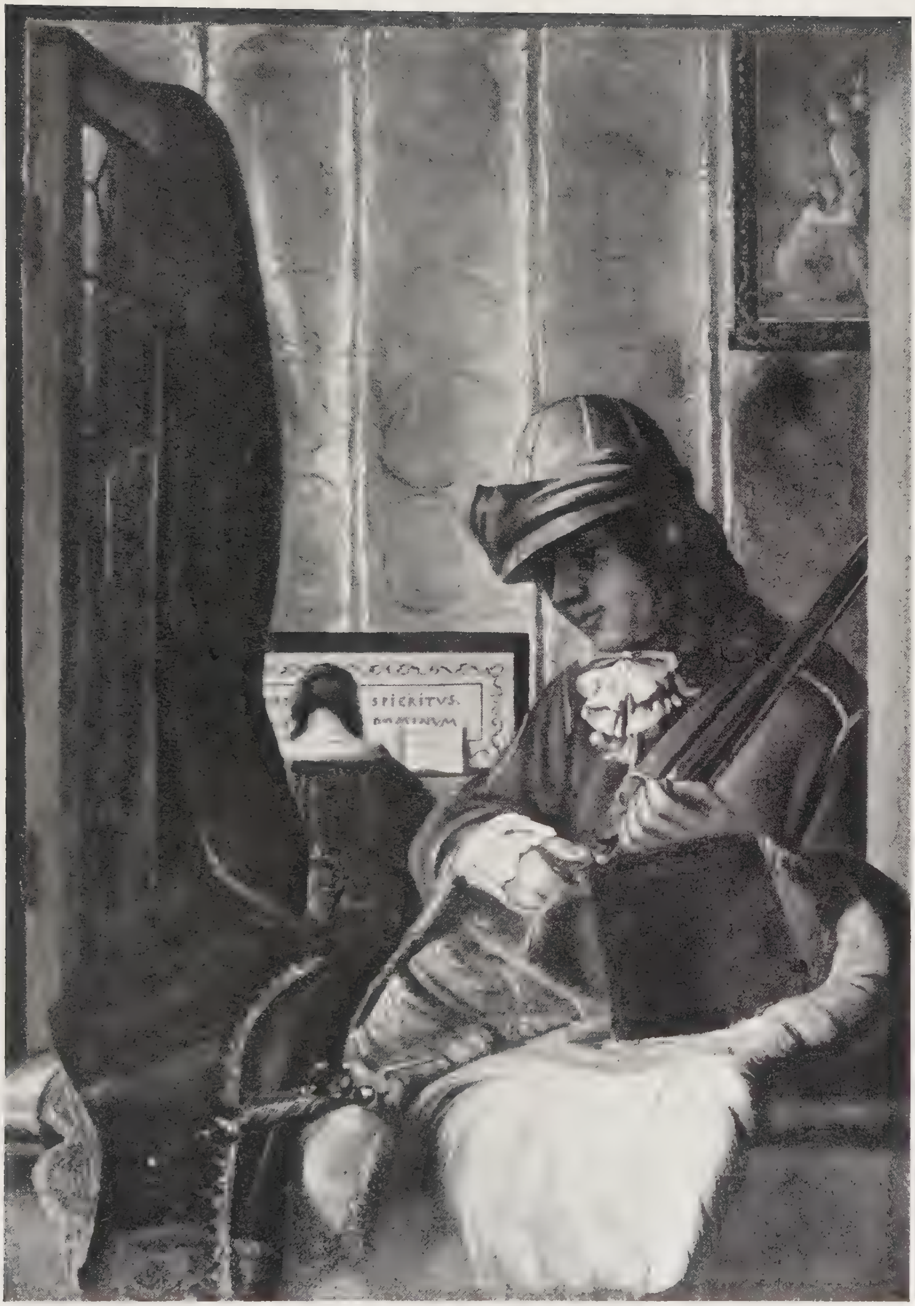
Richmond, Sir Frederick Cook

Leinwand, H. 68, B. 81

Die Kartenspieler

The gamblers

Les joueurs aux cartes



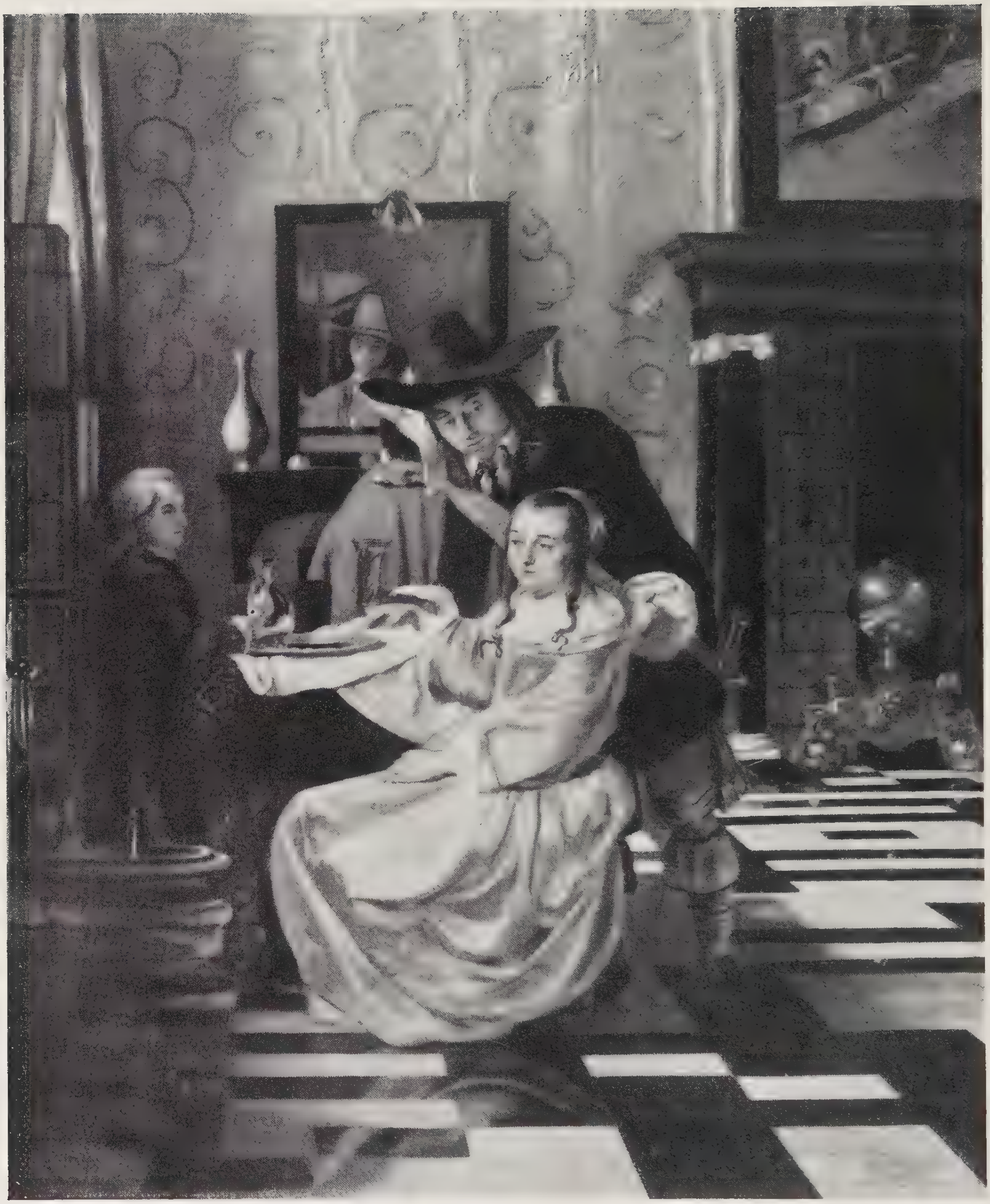
Versteigerung Robinson, Fisher & Harding, London, 11. Mai 1922

Leinwand, H. 112,5, B. 70

Offizier am Fenster

Officer at the window

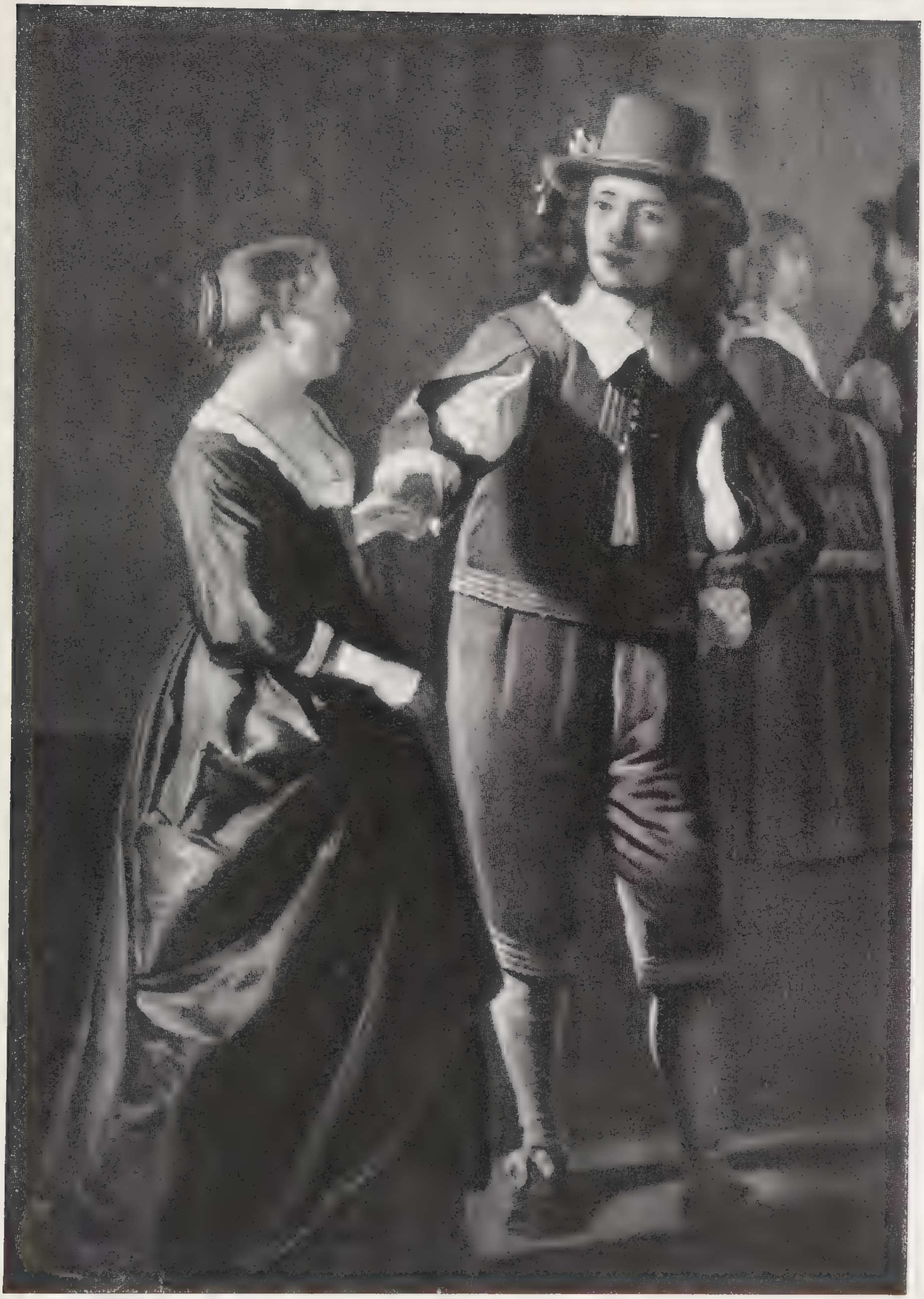
Officier à la fenêtre



London, National Gallery (Sammlung G. Salting) Leinwand, H. 116, B. 91

Das zurückgewiesene Glas Wein

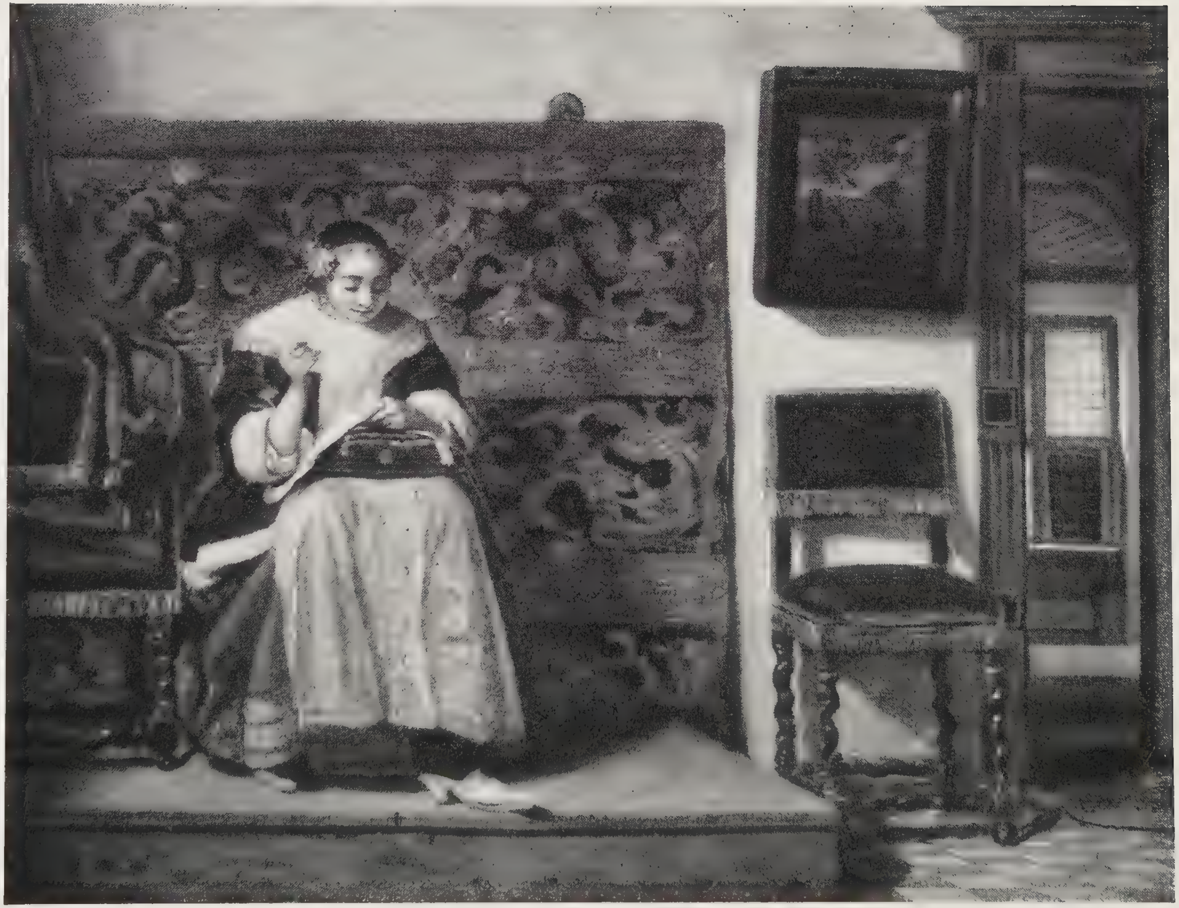
The declined glass of wine Le verre du vin refusé



Skelmorlie Castle (Schottland), W. A. Coats (verkauft) Leinwand, H. 58, B. 44

Menuett

The minuet Le menuet



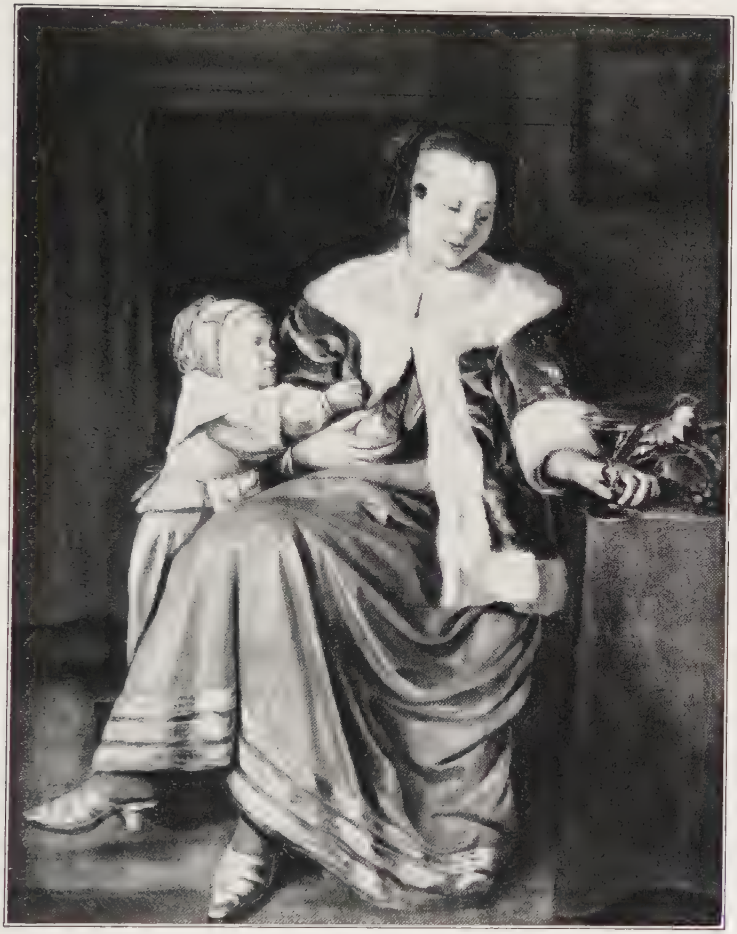
Berlin, M. Kappel (†)

Holz, H. 57, B. 73

Die Stickerin

Woman at needlework

La brodeuse



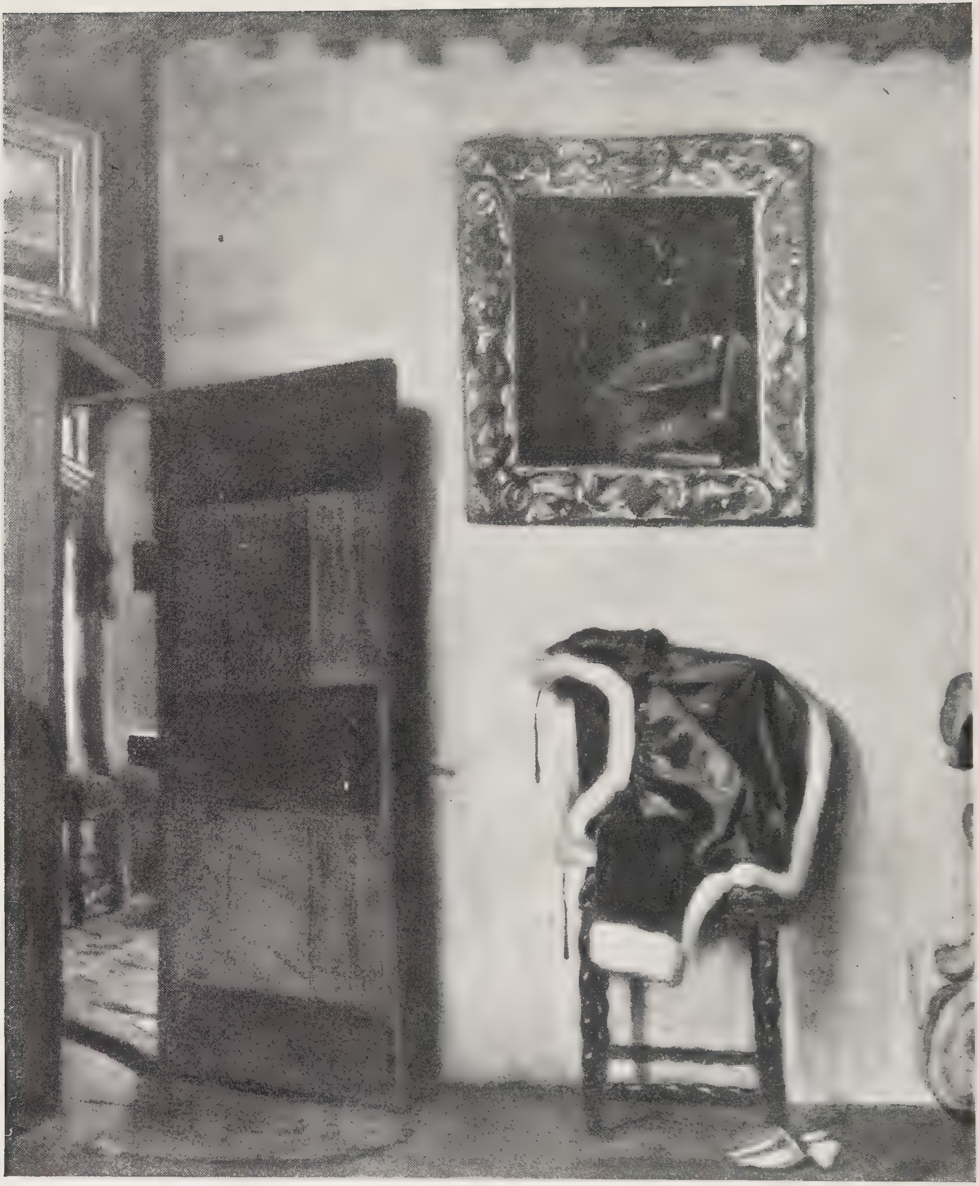
Bonn, Provinzialmuseum

Leinwand, H. 48, B. 39

Mutter und Kind

Mother and child

Mère et son enfant



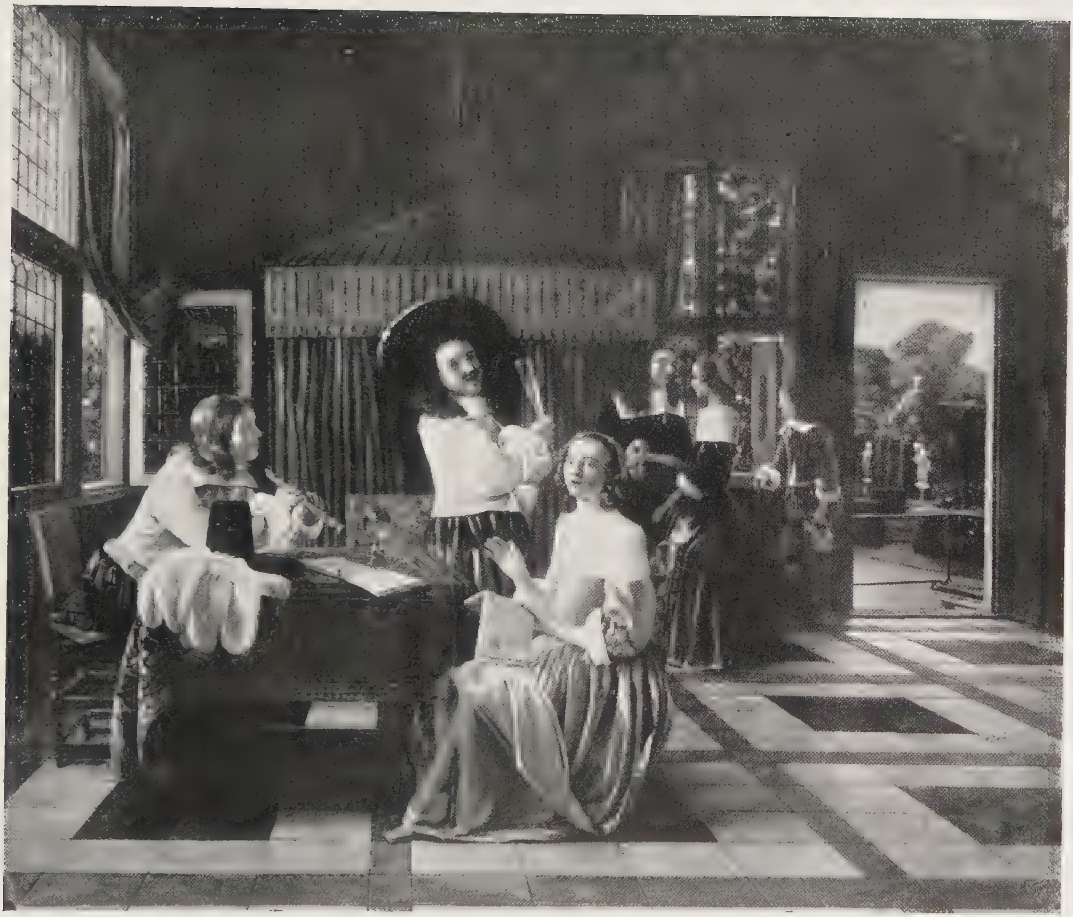
Berlin, Kaiser-Friedrich-Museum

Leinwand, H. 44, B. 37

Interieur mit Pelzmantel

The fur coat

Le manteau



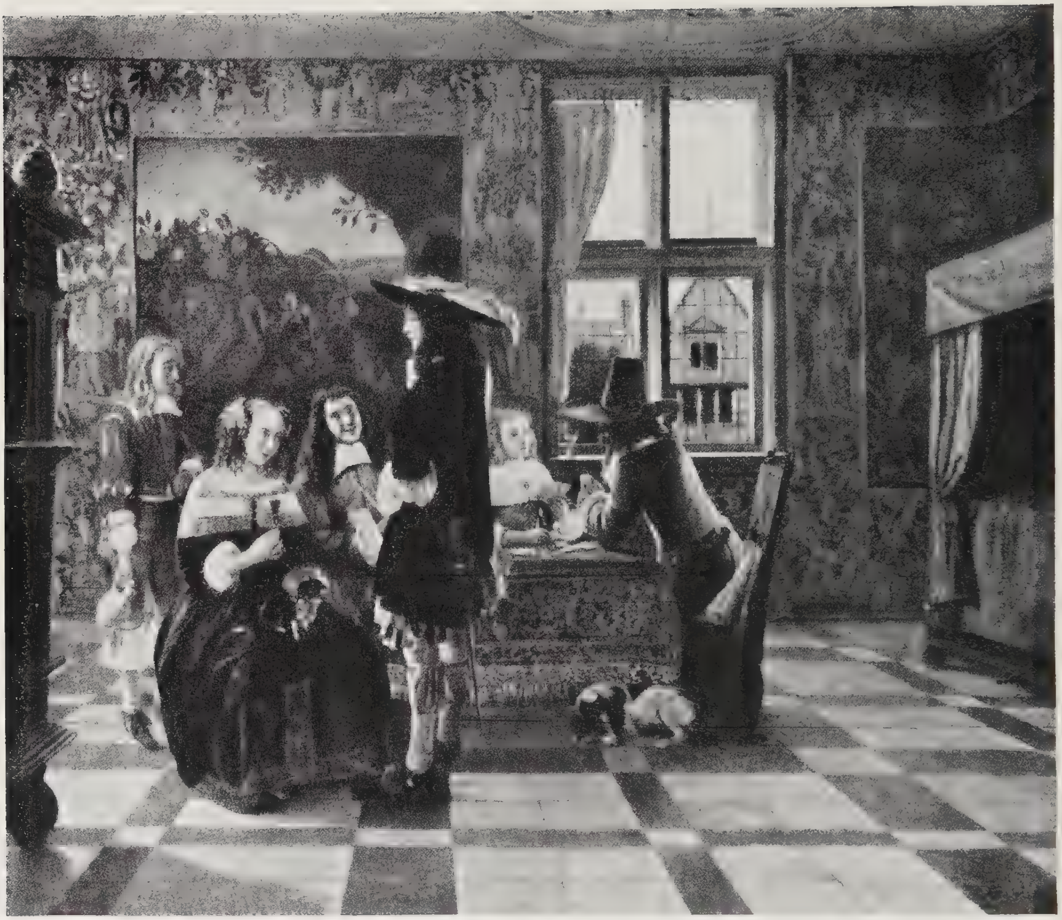
New York, John N. Willys

Leinwand, H. 69, B. 89

Sängerin und Flötenspieler

Singer and flute-player

Le flûtiste et la chanteuse



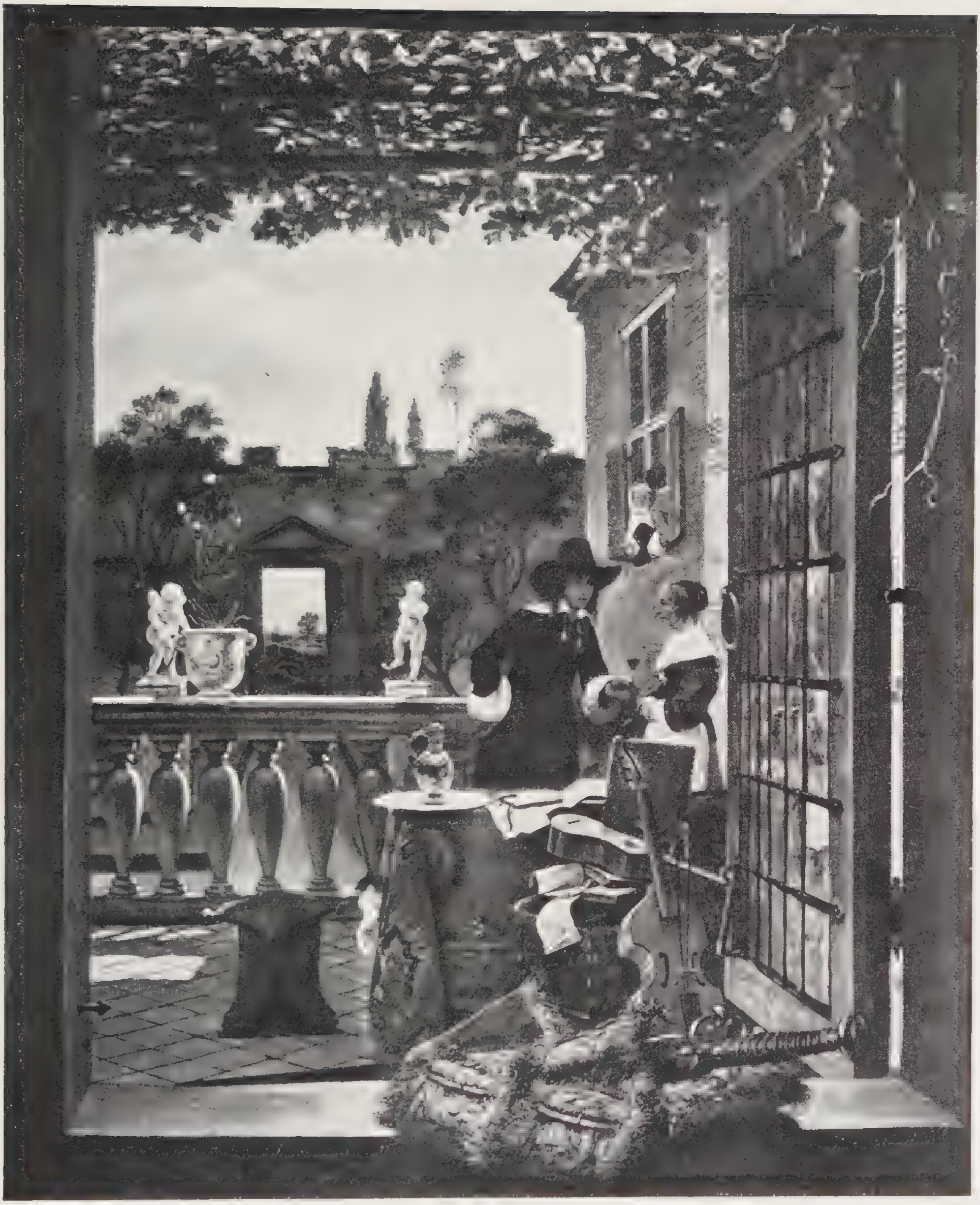
New York, Miß E. Blodgett

Leinwand, H. 63, B. 75

Das Kartenspiel

Game at cards

Jeu aux cartes



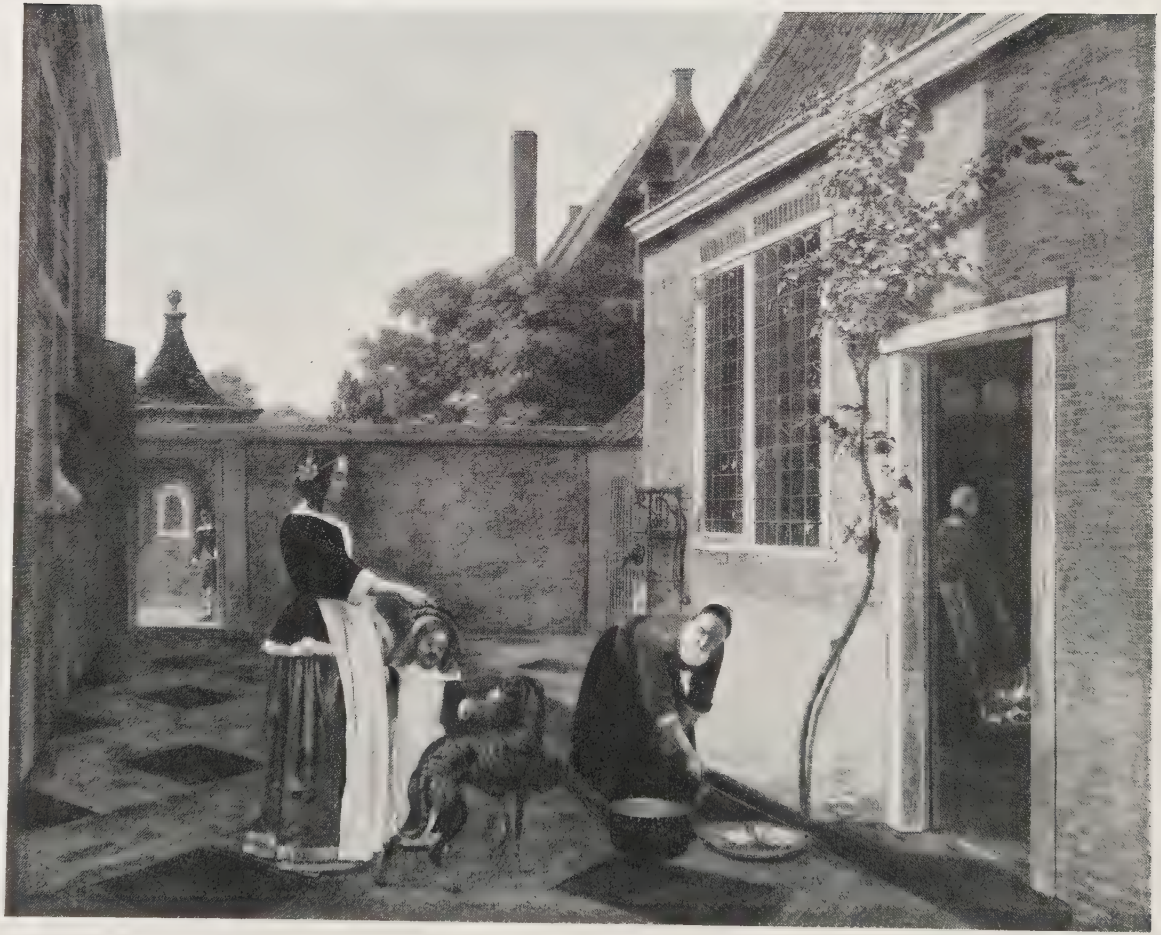
London, P. und D. Colnaghi

Leinwand, H. 111,5, B. 73,2

Die Terrasse

The terrace

La terrasse



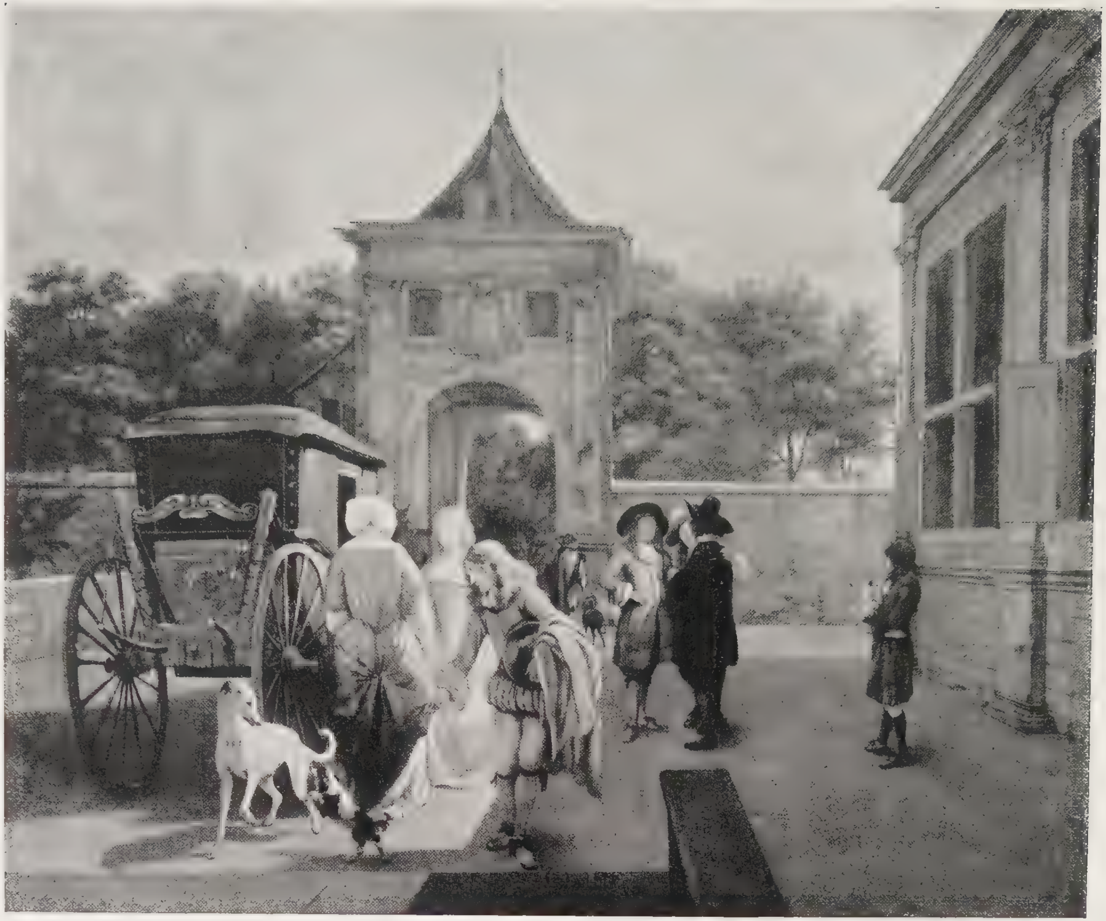
New York, Metropolitan Museum

Leinwand, H. 63, B. 78

Hofszene

In the court

Dans la cour



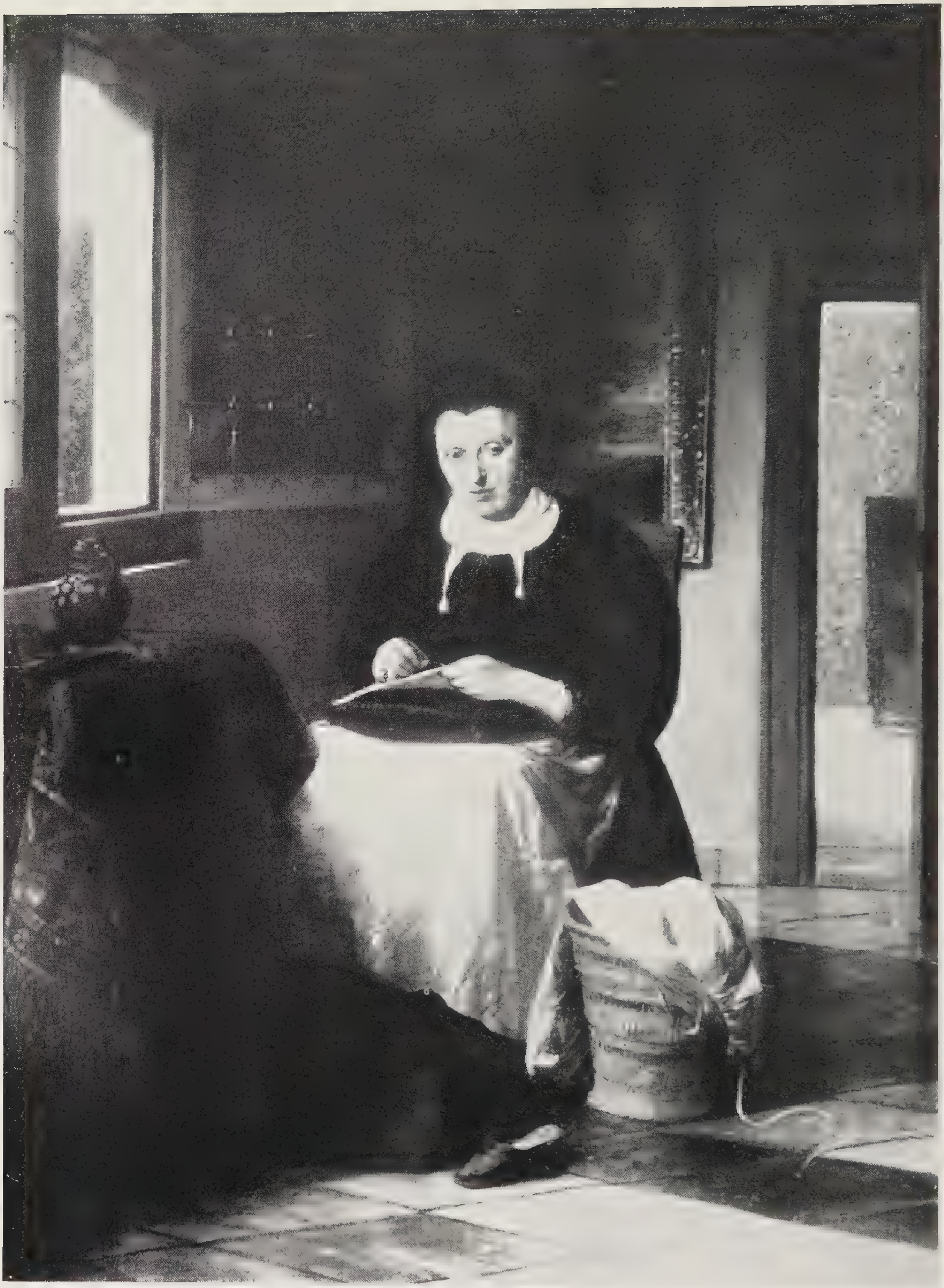
London, J. M. Beith

Leinwand, H. 61, B. 80

Abfahrt vom Landhaus

Departure from the mansion

Le départ



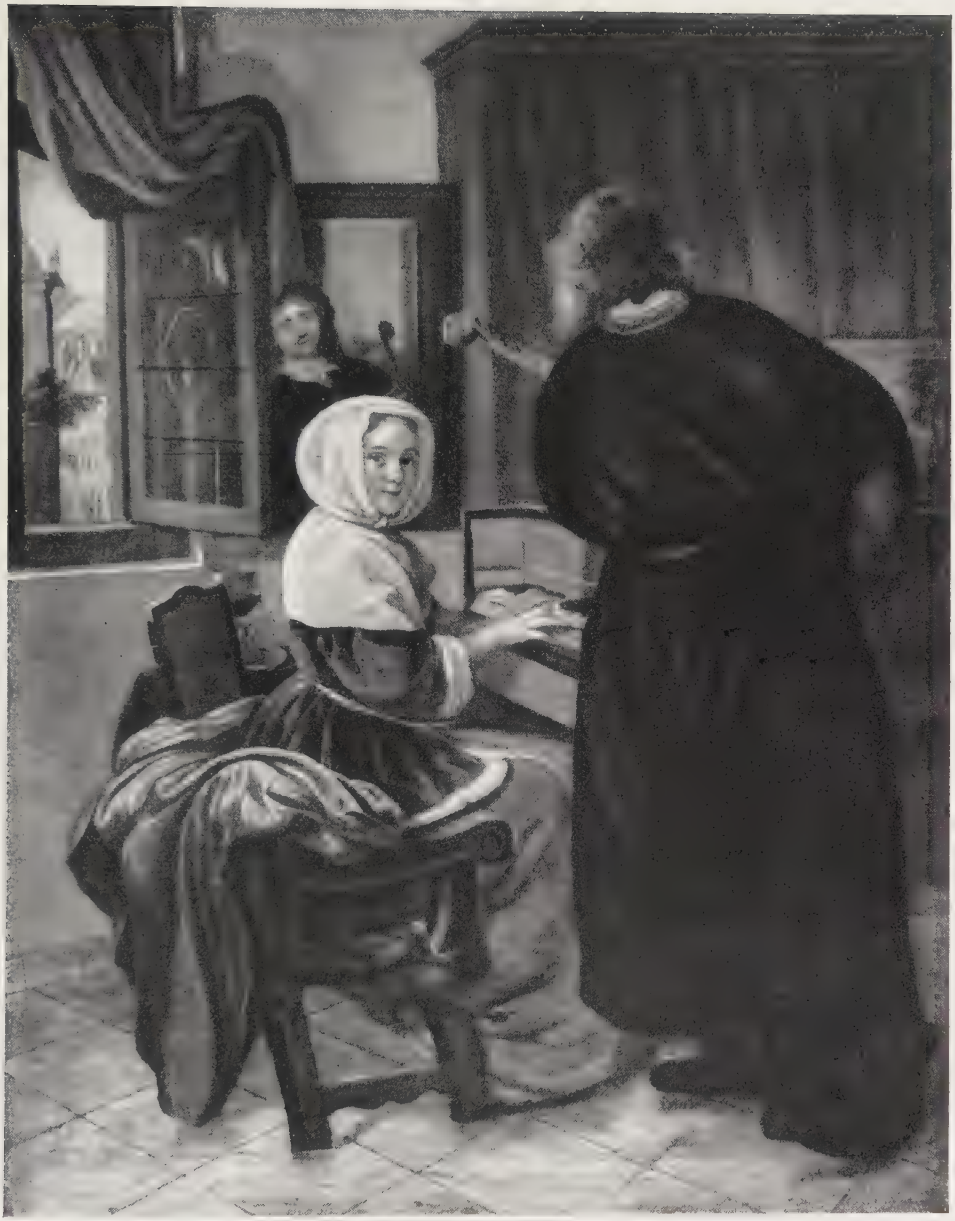
Hannover, Provinzialmuseum

Leinwand, H. 47,5, B. 37,5

Die Näherin
Um 1675

Woman sewing

La couseuse



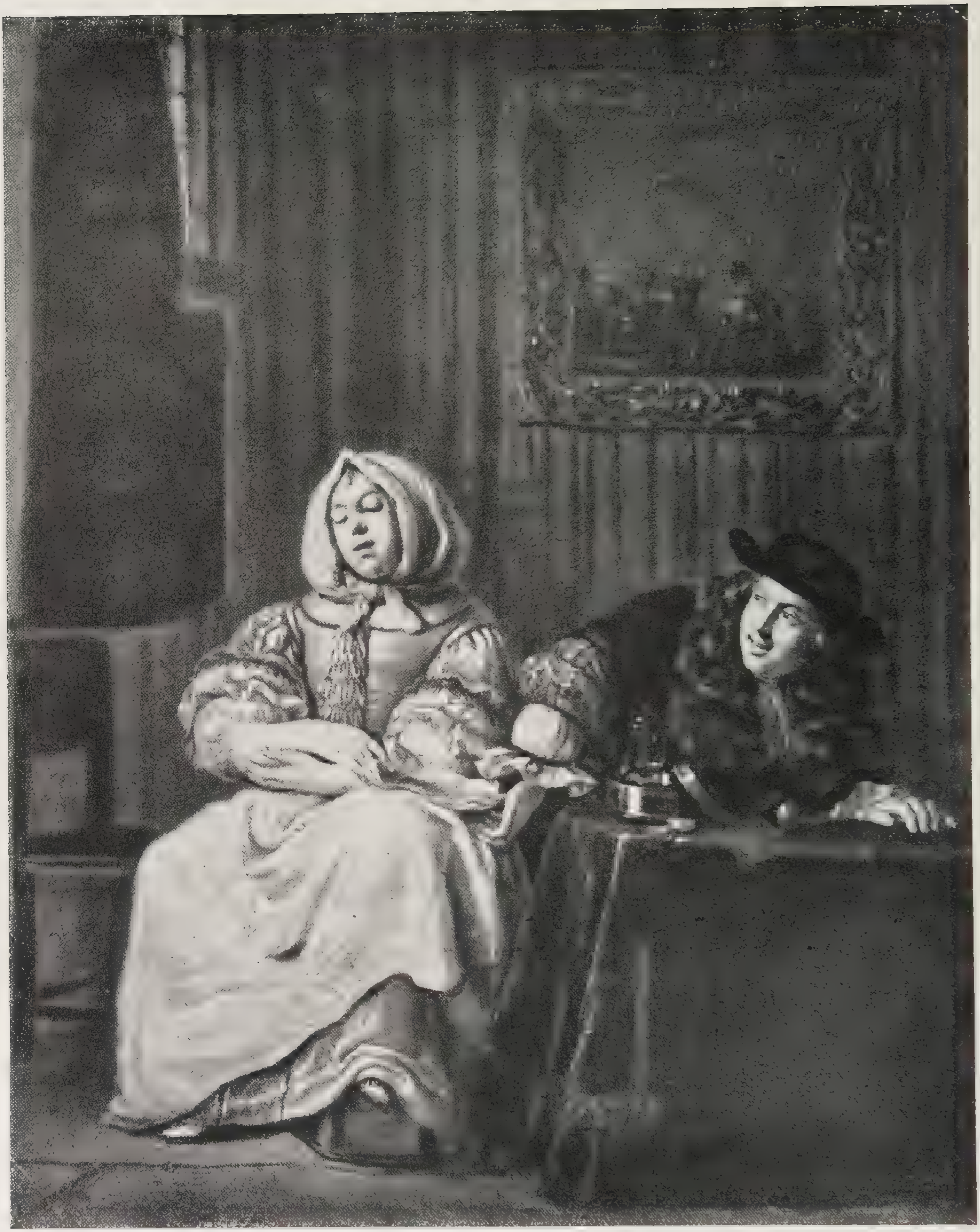
Amsterdam, Rijksmuseum

Leinwand, H. 82,5, B. 65

Hendrik van der Burch (?): Das Duett

The duet

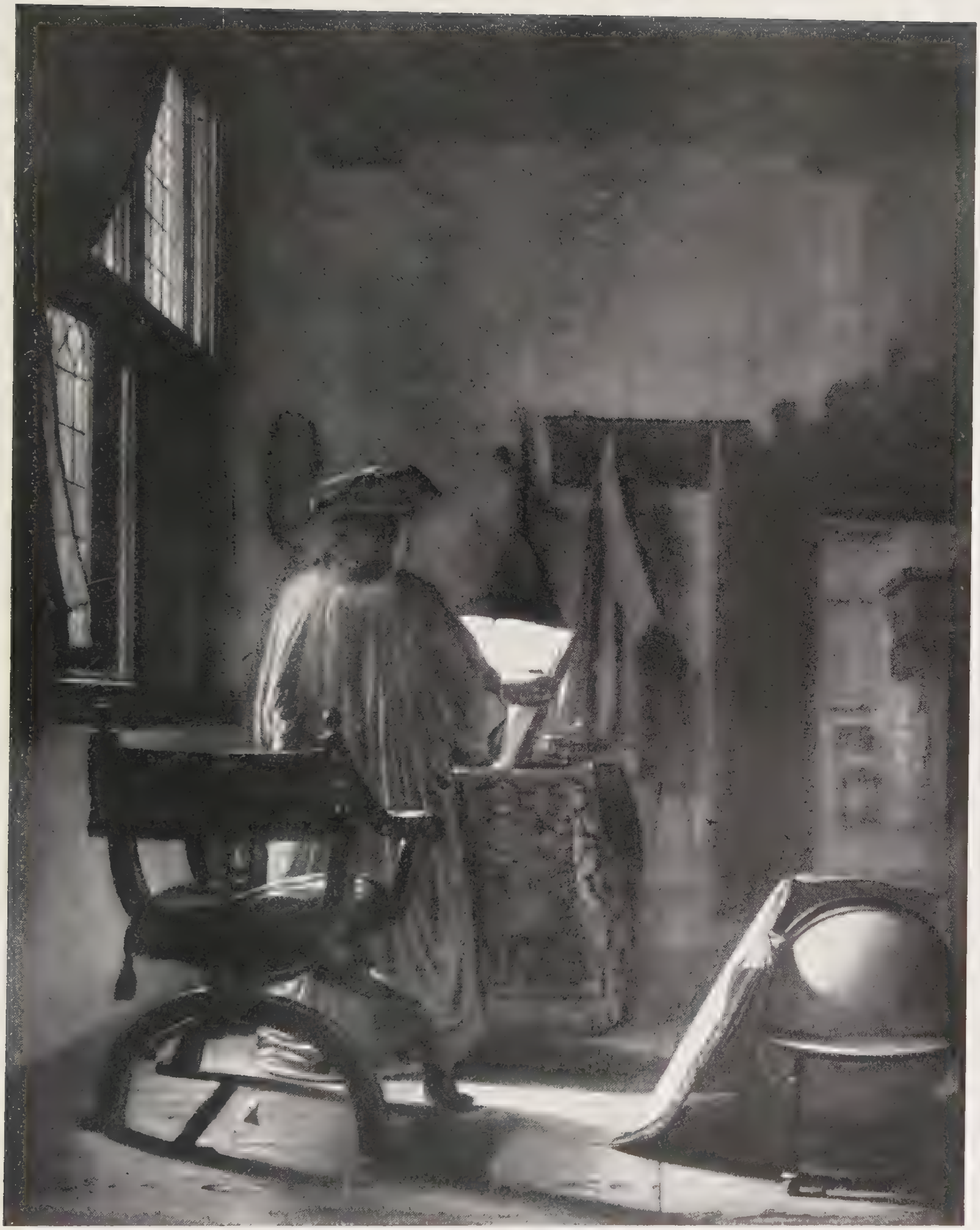
Le duo



London, E. Bolton Leinwand, H. 44, B. 32

Hendrik van der Burch (?): Der entwendete Brief

The letter taken away La lettre volée



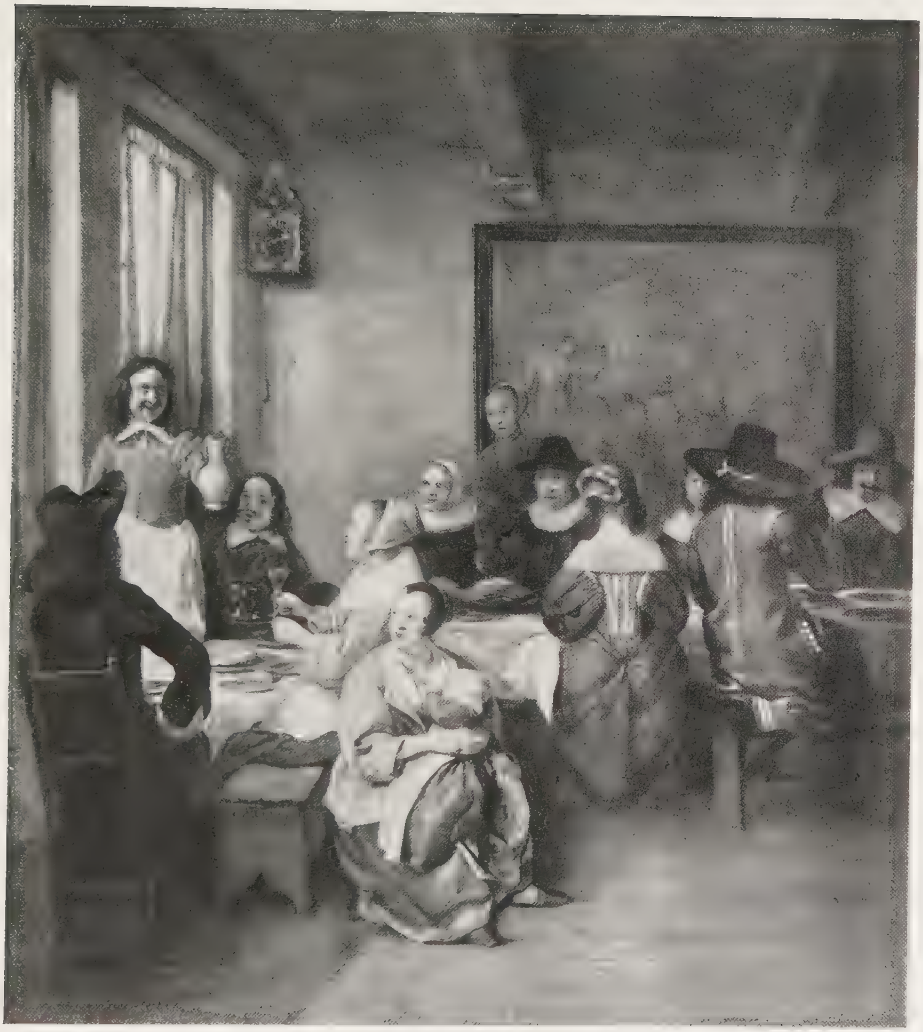
London, Kunsthandel

Hendrik van der Burch (?): Der Geograph

The geographer

Le géographe

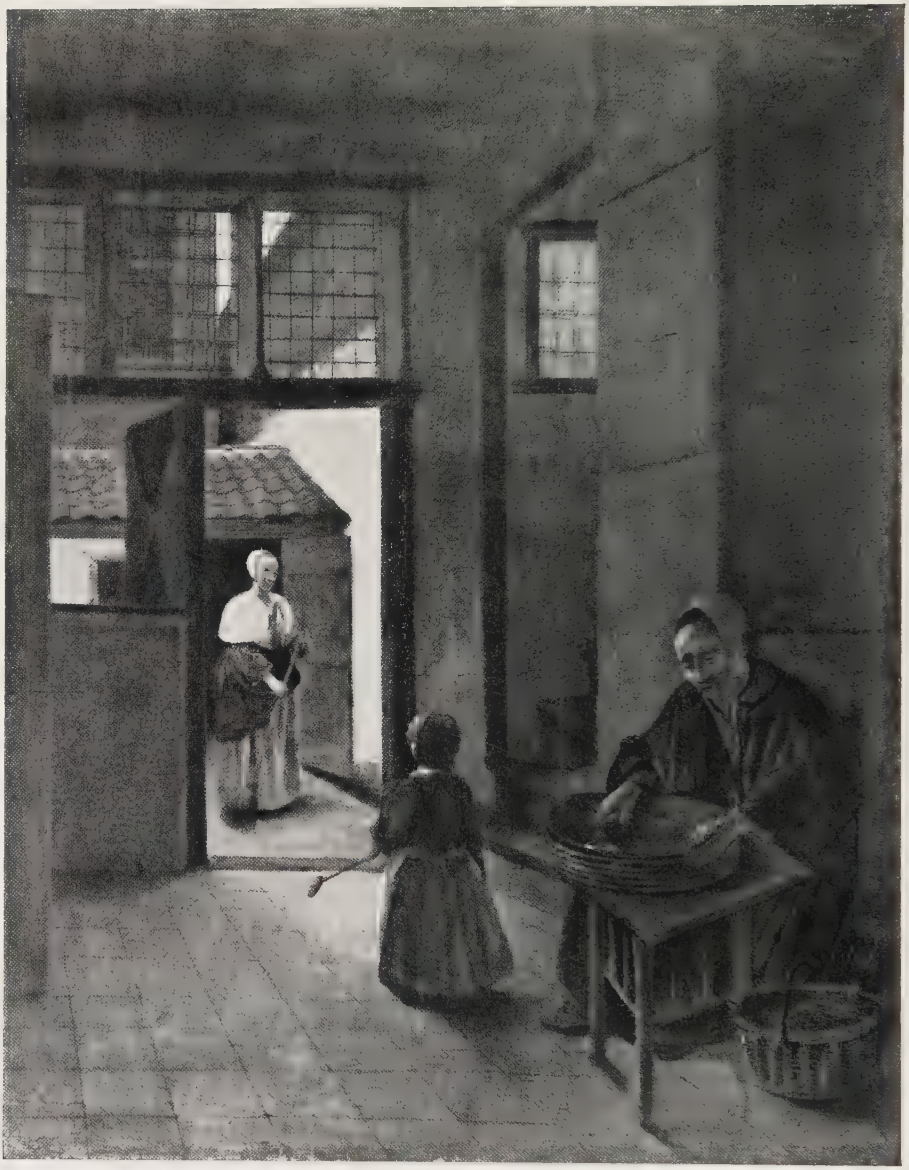
PAINTINGS BY PIETER DE HOOCH DISCOVERED AFTER THIS BOOK WENT TO PRINT



Berlin, Galerie Matthiesen Leinwand, H. 65, B. 58

Familienfest

The family party ca. 1653/55 La fête de famille



London, Kunsthandel

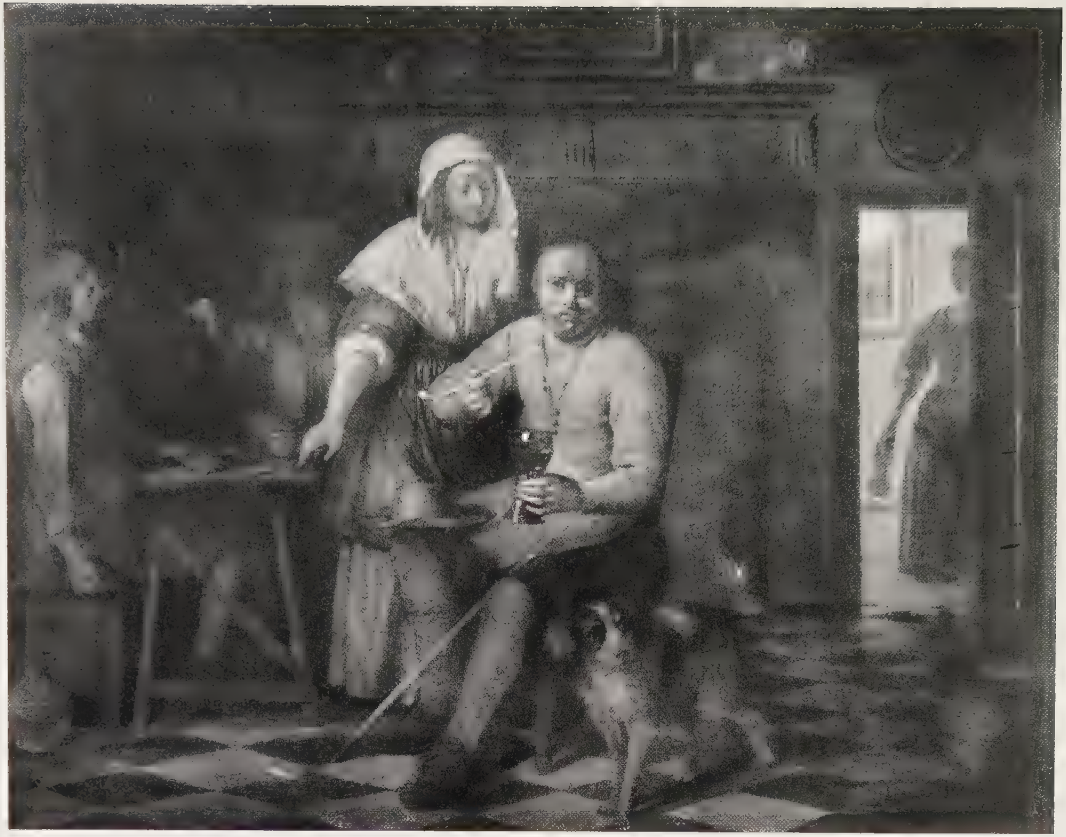
Holz

Die Küche

The kitchen

Um 1656

La cuisine



Stockholm, Nationalmuseum

Leinwand H. 51, B. 61

Wirtshausszene

Um 1670/75

A tavern

Une taverne

Notes

Bibliography: A. Bredius: "Bijdragen tot de biographie van Pieter de Hooch", Oud Holland, 1889.—P. Haverkorn van Rijsewijk: "Pieter de Hooch ou de Hoogh", Oud Holland, 1892.—C. Hofstede de Groot: "Proeve kritische beschrijving van het werk van Pieter de Hooch", Oud Holland, 1892.—C. Hofstede de Groot: "Verzeichnis der Werke der hervorragendsten holländischen Maler des 17. Jahrhunderts (Neuausgabe des Smith' Catalogue Raisonné) Vol. I (unter Mitwirkung von W. R. Valentiner)", 1907.—A. de Rudder: "Pieter de Hooch" (Bruxelles, 1913). —W. v. Bode: "Die Meister der holländischen und vlämischen Malerschulen" (Leipsic, 1923).—Further "Zeitschrift für bildende Kunst" (1918/19) and "Jahrbuch der preuß. Kunstsamml." (XXXII, 1. Heft).—Karl Lilienfeld: "Pieter de Hooch" in Thieme-Becker, Künstlerlexikon, Vol. XVII.—Karl Lilienfeld: "Wiedergefundene Gemälde von Pieter de Hooch" (Zeitschr. f. bild. Kunst, 1924/25).—W. R. Valentiner: "Pieter de Hooch" (Art in America, December 1926 and February 1927).—C. H. Collins Baker: "Pieter de Hooch", London, 1925.—Clothilde Brière-Misme: "Tablaux inédits ou peu connus de Pieter de Hooch" (Gazette des beaux arts, 1927). —

The work which has been most decisive for the critical study of Pieter de Hooch's paintings was rendered by Dr. C. Hofstede de Groot in his article in Oud Holland, 1892, and in the first volume of the new edition of Smith's Catalogue Raisonné, 1907, as well as, in his essays on the various successors of Pieter de Hooch, such as Pieter Janssens (Oud Holland, 1891), Hendrik van der Burch (Oud Holland, 1921), etc. Important for a working knowledge of this master especially of his youthful production were, also, the attributions and publications of W. von Bode. Considerable additions were made to the documentary research by Haverkorn van Rijsewijk and especially by A. Bredius. A number of unknown youthful works have been published by K. Lilienfeld. The latter has also written a short and excellent characteristic of the artist in Thieme-Becker's dictionary of artists (Künstlerlexikon).

A description of the stylistic development together with an exact chronology of his works is given by Collins Baker in his essay on the master (1925). Further valuable contributions on the works of this master are to be found in an article by Clothilde Brière-Misme in "Gazette des beaux arts", 1927, an essay which shows most careful and critical work.

Title picture. Artist's portrait of himself. Signed: P. D. H. and aetatis 19. This painting, therefore, if it really is a portrait of the artist himself, was made in the year 1649.—Published by Schmidt-Degener ("Rijksmuseum te Amsterdam", Verslag van den Hoofdirecteur, 1927, p. 12) and by C. Brière-Misme (Gazette des beaux arts, 1927, p. 363). We agree with the conclusions of C. Brière-Misme, who thinks that this picture is a portrait of the artist himself. Schmidt-Degener's suggestion that the portrait might possibly be a picture of the artist's patron, Justus de la Grange, is not compatible with the age of the person in the portrait (v. note to No. 8).

P. 1. Not in H.d.G. Painted about 1647—50, the three pictures following also. This group shows in technique and composition a certain connection with the works of the Haarlem soldier painter and with Symon Kick of Amsterdam, at times even with the works of Nicolaes Berchem, Pieter de Hooch's teacher (see note to No. 6).—Characteristic for the artist's style in his youth are the light yellow and red brown tones of the costumes, further the soldier in sitting posture, the treatment of the folds in the clothing is similar to that of the soldier lying down in the painting following. The pflegmatic looking woman in the blue skirt standing is also characteristic of the artist's youthful period. The soldier sitting appears in a very similar manner in a painting by N. Berchem in the Nimes Museum reproduced on the opposite page.

P. 2. Not in H.d.G. First attributed to the master by E. Plietzsch. Characteristic too for the early period is the combination of white (head covering and shirt of the woman), the light yellow (the woolen blanket in which child is wrapped) and red brown (apron of woman and coat of soldier); a combination of colors, which toward the middle of the fifties was replaced by black, white, and vermillion. The pastose rough technique with the shadows shimmering through, for which the tone of the wood has been used, is usually found in the pictures of this group. The armor helmet, breast and back piece, and at times the neck piece, are requisites from the artist's studio; sometimes it is one corner, as here and on pp. 10, 12, 23, sometimes it is hanging on the wall, as on pp. 5 and 20, or is worn by the soldiers (in numerous pictures up to the year 1658). Peculiar is the fact that in this early work the artist uses the motif, a mother nursing a child, which he so often uses later and which is so characteristic of the peaceful spirit of his art.

P. 3. Not in H.d.G. First attributed to Pieter de Hooch by E. Plietzsch. The colors (white, yellow, red brown) and the type, mother nursing child, are characteristic for the early style and related to that of the above picture, the technique is coarser, the composition fuller. Not quite certain.

P. 4. Not in H.d.G. First attributed to the artist by K. Lilienfeld. Types and manner of composition (diagonal arrangement) related to the style of Symon Kick. From the colors and figures lying down it would seem possible that this might be a rather poorly drawn work of Pieter de Hooch's youthful period.

P. 5. Not in H.d.G. Published by W. R. Valentiner in "Art in America (December 1926) and (with illustration) by C. Brière-Misme, "Gazette des beaux arts" (1927, p. 366). In coloring and the drawing of the soldiers at the left it reminds one of Berchem. The motif, trompeting for the soldiers to start, which perhaps goes back to Terborch, is also found in the early works by de Hooch, v. p. 15; we see the same subject treated also in the works of van der Burch. (v. appendix.)

P. 6. Not in H.d.G. Published by K. Lilienfeld (Zeitschr. f. bild. Kunst, 1924/25, p. 184) and C. Brière-Misme (Gaz. d. beaux arts, 1927, p. 325). A work which one must study if one wishes to acquire a full knowledge of the youthful development of Pieter de Hooch. The relation to Berchem, the landscape and shepherd painter, can be seen especially in the landscape. Madame Brière thinks it possible that a similar youthful composition by Ochtervelt, which shows nearly the same dimensions (Hunting Party at Rest) last seen at the auction in Amsterdam on April 3, 1900, might be a companion picture to this one. Ochtervelt was a pupil of Berchem at the same time as de Hooch. Ochtervelt's painting, "Hunting Party and Shepherds" dated 1652 (reproduced in appendix, p. 190) shows very decidedly the influence of Berchem, as well as of Pieter de Hooch.—The costumes do not preclude a dating as early as 1650, for at that time they were already worn by the people of society, whereas the bourgeoisie still wore black costumes with close fitting flat white collars, as in the portrait group of the Vienna Academy (p. 31).

P. 7. Not in H.d.G. Signed in dark italics, P. de Hooch. The earliest signed picture that we know of (compare pp. 12 and 17). In style related to the foregoing picture, in which the couple riding may perhaps be identical with the couple in this picture. It is only in his late works that Pieter de Hooch again painted compositions showing such dramatic episodes, as are seen in these two early works; in his best period he preferred this sort of picture, which Goethe designates as "Zustandsbilder"—Situation pictures. In this picture which is generally called, "Farewell to the Bride" the subject is more probably a couple of the higher class molested by beggars as they are leaving their house to take a walk.

P. 8. Not in H.d.G. This portrait, which with exception of the frontispiece, is the only other single portrait by the artist, may possibly represent his patron Justus de la Grange. As

Pieter de Hooch painted mostly pictures of soldiers while he was in the service of de la Grange, it is possible that the latter may have been an officer as many enterprising young gentlemen in Holland were at that time (His chief occupation was that of cloth merchant). The age of the person portrayed would correspond to that of de la Grange's who was thirty years old about 1650 (v. Brière-Misme, above-mentioned article, p. 368). Here the person in the portrait is apparently the model for the officer who appears in several of the pictures following (in profile on pp. 10 and 11, front, p. 12).

P. 9. H.d.G. 282.—W. R. Valentiner, Catalog of the John G. Johnson Collection, 1913. In the auctions, Wolf, Berlin, 1857; Merlo, Cologne, 1891; v. Bock, Quedlinburg; Wyl von Wymetal, Cologne, 1895.

P. 10. Not in H.d.G. First published by K. Lilienfeld (Zeitschr. f. bild. Kunst, 1924/25). Somewhat careless in execution when compared to the works which belong undoubtedly to the early period. The same is true of the two pictures following. The man smoking and the woman remind one of similar types by Hendrik van der Burch.

P. 11. Not in H.d.G. Published by K. Lilienfeld (work mentioned above). The motif of the soldier holding up a glass is found also on p. 15, and in contemporary pictures by Hendrik van der Burch (v. his works). The pale yellow tones with gray and rose are very fine as is also the costume of the officer in the middle. The Cologne earthenware jug which the young woman holds is seen often later (pp. 54, 58, 84, etc). A boy placing a jug on the table and a man in the background near the fireplace cannot be seen in this reproduction. Here we find very definite connection with the art of Symon Kick (v. above, p. 4).

P. 12. H.d.G. 261. Described by C. Brière-Misme (above-mentioned work, p. 372). In the Bugge auction, Copenhagen, 1837, the collection of the Rev. Allen and Humphrey Ward, London, then at Ch. Sedelmeyer's, Paris, from whom Mr. Robert Koeber of Hamburg purchased it; now in the possession of his daughter, Mrs. L. Vogel, Schmöckwitz, Berlin. — Signed on the left side in dark italics: P d hoogh (the handwriting is very similar to that on the Dublin picture). The earlier name: "billet du logement" is incorrect. The old woman in the background is not presenting a bill, but playing cards with a man sitting somewhat farther back. A cart is in the background at the right before a half-open door, through which can be seen a light yellow and greenish light. The officer has features similar to those in the portrait, p. 8. Carefully done and charming in coloring, especially the pale yellow, gray and pale red tones in the costume of the officer and the cool silver in the dress of the young landlady.

P. 13. Not in H.d.G. 6 Signed (wrong?). Published by W. v. Bode (Zeitschr. f. bild. Kunst, 1918/19). According to C. Brière-Misme (v. above-mentioned work, p. 378, note) not by Pieter de Hooch. It is quite true the composition is very different and the work seems to show little of Pieter de Hooch's technique, but I have only a photograph to judge by. From the Camperdown auction, London, 1919.

P. 14. Not in H.d.G., but later attributed to Pieter de Hooch by Hofstede de Groot. Published by W. R. Valentiner, Catalog of John G. Johnson Collection, Philadelphia, 1913, No. 498.— C. Brière-Misme (v. above-mentioned work, p. 371). The predominant lemon yellow and red brown tones in the costumes are characteristic; for the first time here we see in the light of an open door an effect often used by Pieter de Hooch in his later works. The dog appears in a somewhat different position in the picture in the Borghese Gallery (p. 20). A strange effect is produced by the contrasts of light and shade, which remind one of the Italian cellar light painters, of the followers of Caravaggio. Similar contrast light effects are found in the early works of Hendrik van der Burch (v. works).

P. 15. H.d.G. 278.—C. Brière-Misme (v. above-mentioned work, p. 370). In the auction of H. A. Bauer, Amsterdam, 1820, B. J. Marneffe, Brussels, 1830. — The trompeter appears also in the picture in the Clark Collection in Newark (p. 5). In the reproduction of barn interiors with soldiers Pieter de Hooch shows a decided preference at this period (compare p. 5 and 10, here a horse is visible in the background). Related compositions are seen in Hendrik van der Burch's works. Somewhat careless in execution.

P. 16. Not in H.d.G. Described by C. Brière-Misme (v. above-mentioned work, p. 370). Formerly under the name of Metsu (H.d.G., 204b), in Descamps also, who saw it in the Hendrik Verschuuring Collection in The Hague in 1752. After this collection was auctioned (1770) seen in the auction of C. van Heemskerk, 1783.—With the bright light on the woman in the middle not unlike the composition in Dublin (p. 17) and in C. Hofstede de Groot Collection (p. 18) and John G. Johnson Collection (p. 14).

P. 17. H.d.G. 253.—C. Brière-Misme (v. above-Mentioned work, p. 372). Signed in white (like the picture in the collection of Lord Melchett, v. p. 46): P. de Hooch. The women in the bright light in the center similar to the picture following, the color composition (the woman white, the soldier at the right light yellow with orange sash, the soldier standing in red brown) seen most in pictures of this periods. The light contrasts and light and dark coloring show the direct or indirect influence of Rembrandt.

P. 18. H.d.G. 267.—K. Freise (Monatshefte für Kunstwissenschaft, 1909, p. 22). C. Brière-Misme (v. above-mentioned work, p. 372). The artificial lighting effect in this and the picture following influenced by the Leyden school, especially Gerard Dou. We know that Pieter de Hooch's patron Justus de Grange lived in 1648 and presumably the years following too in Oegstgeest by Leyden. A picture by Pieter de Hooch with lamp light is mentioned in the collection of the painter, Cornelis Dusart (auctioned in Haarlem 1708; H.d.G. 328a).

P. 19. Not in H.d.G. Presumably a work of later date (about 1655—57) as the manner of painting shows a relationship to the painting owned by Marquis de Bute, which is dated 1658 (v. p. 48) but because of the relation to the previous picture placed here. The picture which is not in very good condition shows a great many points of similarity with the work of Hendrik van der Burch (compare the "Card Player" in the former Tritsch collection, Vienna (appendix p. 235) and the interior by candlelight in the Corsini Gallery in Rome (appendix p. 229), a composition which one might attribute either to Pieter de Hooch or Hendrik van der Burch).

P. 20. H.d.G. 272.—C. Brière-Misme (v. also above-mentioned work, p. 372). Earlier attributed to Jean Leduc and (by W. Burger) to Vermeer.—Here too we see as in the previous pictures the characteristic composition of white (headdress and neck cloth of woman) and brown (her skirt) and yellow with orange (jacket and sash of soldier at the right). In the open doorway can be seen a man with an orange colored sash; a similar figure in a doorway dressed in orange seen in the picture in the Johnson Collection (v. p. 14).

P. 21. H.d.G. 270.—C. Brière-Misme (v. above-mentioned work, p. 370), W. v. Bode (Repertorium für Kunstwissenschaft, X, p. 34). In the collections, Frauenholz, Nuremberg, and Stephan Michal, Mainz (auctioned Berlin 1917, Cat. No. 30). The cavalier in profile dressed in yellow is charming, the manner in which the light is used on the head and armor of the soldier standing is especially fine. The position of this figure is strangely awkward with the foot lifted as if he were dancing.

P. 22. H.d.G. 273.—C. Brière-Misme (v. above-mentioned work, p. 380). In the Torlonia Collection, Rome. The coloring in this picture is characteristic of Pieter de Hooch's early period: white (shirt and stockings of boy), yellow (his jacket and trousers), red (the coat on his right knee). In the background the lower part of a Gothic church, which is, however, only slightly similar to the "Nieuwe Kerk" in Delft, usually said to be the model. It is generally accepted that this composition shows the influence of Carel Fabritius (The Gate Keeper dated 1654, in Schwerin). As this latter picture must have been painted before the 12th of October, 1654 (the day on which the explosion occurred which killed Fabritius) Pieter de Hooch's picture must have been painted soon after, that is, about the end of 1654 or the beginning of 1655.—Recently this picture was incorrectly attributed to Barent Fabritius by Otto Bennesch (Belvedere, Vienna, 1928, p. 25), as Gustav Falck, Schmidt Degener and others have done before.

P. 23. H.d.G. 264a.—C. Brière-Misme (v. above-mentioned work, p. 374). Signed: P. de Hooch. The arrangement of the figures remind one of the picture "The Dispatch", dated 1653 by Gerard ter Borch in Mauritshuis (The Hague). The present picture was probably painted shortly after. The awkward arrangement, especially of the girl crying would presuppose an even earlier date. Also, the usual pieces of armor on the table at the left would point to the early period. There is much which reminds one of Hendrik van der Burch (for instance the exaggerated foreshortening of the tiled floor, the too narrow door and the man seated, with the feather in his hat). Not quite certain.

P. 24. H.d.G. 75.—C. Brière-Misme (v. above-mentioned work, p. 378). Presumably the picture from the L. de Moni auction, Leyden, 1772. According to Hofstede de Groot from the earliest period, the coloring would also point to this supposition (red, the cavalier's trousers and the woman's skirt, white her head cloth and the bed linen; in addition the dark green bed hangings with golden fringe). The same subject has been treated by the artist in a work of his late period (v. p. 127).

P. 25. H.d.G. 131 ("not quite certain, if genuine, very early").—According to C. Brière-Misme possibly by G. v. d. Eeckhout, but this attribution in not convincing.—From the collection of Norman Forbes, London. The large curtain, which partially covers the upper part of the picture, is seen in two later compositions, the "Minuette" in Copenhagen and the Interior in Amsterdam City Hall (our Nos. 84 and 85). Not quite sure.

P. 26. Not in H.d.G.—C. Brière-Misme (v. above-mentioned work, p. 64). K. Lilienfeld, Catalog of Cremer Collection, Dortmund, 1915, No. 884.—This weak composition is the bridge between the soldier pictures of the early period and the courtyard scenes such as are seen in the picture belonging to the Earl of Crawford (v. 43). The brick tile floor in herring-bone pattern also seen in the courtyard picture in the Louvre (v. p. 42).

P. 27. H.d.G. 269.—C. Brière-Misme (v. above-mentioned work, p. 375). Exhibited in Leyden, 1906. 1924 given to London National Gallery by the Ashcroft family (formerly Fleischmann). One of the happiest compositions of the early period. Perhaps the mother nursing her child, which has been so well done, is Pieter de Hooch's wife, to whom he was married on May 2, 1654, their first child was born Feb. 2, 1655; in later pictures he often used his wife as a model.

P. 28. H.d.G. 317.—Catalog of the Johnson Collection in Philadelphia, 1913. C. Brière-Misme (v. above-mentioned work, p. 54). Probably painted the end of 1654. In all probability the figures alone are by Pieter de Hooch; the landscape is attributed by C. Brière-Misme to Daniel Vosmaer and there are very good grounds for this opinion. A view of Delft signed by this artist is still extant.—(Reproduced in "Zeitschr. f. bild. Kunst", 1924/25, p. 188). Madame Brière points to the similarity of the couple to that on the right side of the group picture of the Vienna gallery (v. No. following) and the likeness of the little girl with the hoop to the girl figure in the picture in the Arenberg Collection in Brussels (v. p. 65).

P. 31. H.d.G. 321. — C. Brière-Misme (v. above-mentioned work, p. 57). Formerly attributed to Johannes Vermeer (Waagen, W. Burger). Painted about 1655. Here for the first time we find a reproduction of a part of the old Delft wall, near which the artist lived. The arbor to the right of the steps, which go through the wall to the dyke, is seen also from the front in the courtyard picture in the Widener Collection (p. 39). In the background the tower of the "Nieuwe Kerk", which is seen often in the outdoor scenes of this period (v. pp. 41, 43, 45). We would like to know what wealthy Delft family is pictured here and whether the artist was in the service of this family as his house seems to be near the courtyard seen here.

P. 32. H.d.G. 264.—C. Brière-Misme (p. 373). According to W. Burger (Gaz. d. beaux arts, 1866) by J. Vermeer.—About 1655.—In the auctions in Amsterdam, Nov. 24, 1806, London, 1719, Cuyck in Paris, 1866, Auguiot in Paris, 1875. Signed on the back of the chair at the left: P D H (This manner of signing is not seen in the artist's earlier works, more often after 1655). This picture is in its fine reproduction of light and well balanced composition near the masterpieces of the artist from the dates 1658—60.

P. 33. H.d.G. 195. Published by C. Brière-Misme (v. above-mentioned work, p. 35).—About 1655—56.—Signed: P D H. In the auction of Gerard Braamcamp, Amsterdam, 1771, then the collection of Henry Philip Hope, Deepdene. Since 1905 in the collection of Baron Edouard de Rothschild, Paris. Detailed description of colors in C. Brière-Misme's Studies. According to her related in style to the 1658 composition in the National Gallery in London (v. p. 52); but probably somewhat earlier; as the composition is still less well balanced: the girl is seated strangely low down and the empty chair has purposely been used as a répoussoir. The dog sleeping is similar to that in the Vienna family picture. The picture on the wall shows the adulteress before Christ.

P. 34. Not in H.d.G. Published by C. Brière-Misme (p. 68). About 1656.—There is no doubt but that the woman with the child in this picture and many of the pictures following is Pieter de Hooch's wife and one or the other of his two children—born 1655 and 1656 (Pieter, born Feb. 2, 1655, Anna, Nov. 14, 1656). In all probability the model for the child is not always the girl, although the long dress might indicate a girl, for a considerable number of pictures of this sort were made by the artist all of which could not have been produced before 1658. The boy still in long clothes as was customary at that time was very evidently used also as a model. To this group the present picture and next following seem to belong, they also show the style of the period before 1658. Later when the boy was five or six years old he can easily be recognised (v. Mrs. Greville's picture, p. 57 and the picture in the Wallace and Rohoncz collections (pp. 63—64), although even then he sometimes wears girl's costumes and head dress.—The simple work of the woman (sweeping the courtyard, fetching water, washing) implies that she was in the service of some wealthy family in Delft, although as the daughter of a fayence painter, Hendrik van der Burch, she could not have belonged to the lowest class of society.

P. 35. H.d.G. 309. Reproduced in C. Brière-Misme (p. 69). Formerly in the Van Loon collection, Amsterdam. Signed on the window sill: P D Hooch. In the Van Loon Collection there was an interior together with this picture (H.d.G. 11) which was considered a companion piece to this picture, but it was somewhat larger. It is not described exactly enough in Smith to identify it.—Apparently the same garden as in the previous picture. In the background of the garden two gentlemen and one lady, one of whom is evidently the owner of the house. Compare in appendix garden picture of S. van Hoogstraten of the year 1647, which seems to be a sort of a prolog, as it were, to Pieter de Hooch's picture (p. 179).

P. 36. H.d.G. 312 (and 310).—C. Brière-Misme (v. above-mentioned work, p. 71). W. v. Bode, Catalog of the A. de Ridder Collection, 1913, No. 36.—In the auction of Ploos van Amstel, Amsterdam, 1800; Edw. N. Dennys, London (about 1840), Collection de Ridder, Cronberg (auctioned Paris, 1922). Perhaps the "Flower Garden" mentioned in the inventory of the estate of Antonie Rinck, Amsterdam, 1661, H.d.G. 309a.—About 1656. The flute player and the lady next to him before the house door evidently the owner of the house. The garden seems to be the same as that in the two previous pictures; the arbor with chimney in the middle is reproduced also in the Rothschild picture.

P. 37. H.d.G. 306. To the left below on the lowest rung in dark italics: P. d. Hoogh.—About 1656. In the D. Sellar auction, London, 1889 or 1894. 1912, van Slochem, New York. Excellent work, carefully done, charming colors; the woman in cherry red fur jacket with gray skirt, the officer in brown coat, vermilion trousers and light brown shoes. This officer reminds one of the men smoking in Hendrik van der Burch's pictures.

P. 38. H.d.G. 290.—C. Brière-Misme (v. above-mentioned work, p. 69). Signed P.D.H. and according to most authorities dated, 1665. This date has, however, probably been changed at one time or another through restoration and must originally have been 1655 or 1656. (It looks as though there had been another number behind the 5 either a 5 or a 6, and as if the numbers which are now the third and fourth were originally the second and third.) Hofstede de Groot assumes and correctly that the picture is a Delft courtyard; the well is the same as the one in the Widener Collection picture (v. following number). In the background can be seen the Delft city wall with the arbor, which is seen in the pictures in the Vienna Academy (p. 31) and the Widener Collection. The treatment too shows clearly a connection with these pictures and the picture in the Louvre (p. 42). It seems to me quite impossible that this painting could have been painted 10 years later. This wrong date has led to various incorrect conclusions: Hofstede de Groot thinks the artist was still in Delft in 1665, as this picture was painted in Delft. Madame Brière-Misme and we too are of the opinion which was expressed by Dr. Bredius, namely, that the artist moved to Amsterdam about 1662. She calls the painting incorrectly: "Cour à Amsterdam". Although the various details of the Delft courtyard near which the artist lived are somewhat voluntarily put together, a treatment of details often seen in Pieter de Hooch's pictures, it seems to me to be improbable that he could have painted this scene so carefully from memory in 1665.

P. 39. H.d.H. 294.—C. Brière-Misme (v. above-mentioned work, p. 70). Hofstede de Groot and W. R. Valentiner, Catalog of Widener Collection, 1913. W. R. Valentiner, Catalog of Hudson Fulton Exhibition, New York, 1909. Signed at the lower left.—About 1656. Especially charming composition. As model for the chief figures Pieter de Hooch's wife, Annette van der Burch, and her child have evidently been used. In the background in the arbor probably the owner of the house with guests. The colors are warm brownish with a more lively red tone in the woman's skirt, who wears a brown jacket and white apron. As to the place which the picture depicts, compare the note to the painting from the Vienna Academy (v. p. 31). The same well and trough as in the previous picture. A closer inspection of the picture shows that the artist never copied exactly the scene which he uses as a frame for his figures, but changed the lines and coloring to suit his composition. This is also true of his numerous interiors, in which very often various details such as fireplace, window, beds, etc. are repeated without a reproduction of the same room.

P. 40. H.d.G. 287.—C. Brière-Misme (v. above-mentioned work, p. 65). Signed and dated 1656. Formerly owned by E. R. Thomas, New York. Exhibited in the Hudson Fulton Exhibition, 1909. In the background the Oude Kerk of Delft; the house to the left is repeated in the picture following. The wash woman in blue, the woman at the well in red and yellow; the tone of the rest of the picture is a warm brown. From the standpoint of coloring and composition one of the most attractive of the artist's courtyard pictures.

P. 41. H.d.G. 298. Published by C. Brière-Misme (v. above-mentioned work, p. 65). Signed at the lower left hand corner: P D HOOGE. About 1656. One of the artist's most charming exteriors. The models for the figures were again Pieter de Hooch's wife and child. The woman appears here in brighter colors, red jacket with yellow sleeves and blue skirt. The scene is evidently next to the house in which the artist lived. The opening in the wall at the left is no doubt the entrance to his own courtyard. At the left the same gabled house which is seen at the left in the painting in the Pierpont Morgan Collection (p. 40). In back part of the yard where the clothes are dried can be seen a part of the old Delft city wall. In the background the towers of the "Oude" and still farther back of the "Nieuwe Kerk" in Delft.

P. 42. H.d.G. 36.—C. Brière-Misme (v. above-mentioned work, p. 58). From the Musée Napoleon (bought by Denon).—Signed: P d Hooch. About 1656. The uniform warm brown tones with a predominance of red brown found in the color scale of the Rembrandt school pictures of the fifties. In pictures of this sort Pieter de Hooch shows a touch of relationship to Esaias Boursse; the red of the tiles and bricks of the house front remind one of him. The woman in the courtyard seen from the back reminds one of Jacobus Vrel. The cooler coloring of the woman in front (dark gray dress, dark green apron) and the child (dark green dress and yellow skirt) are conspicouous against the warm tones of the picture. The woman's head is treated in a similar manner to that of the wash woman in the Morgan collection painting (p. 40).

P. 43. H.d.G. 297.—C. Brière-Misme (v. above-mentioned work, p. 63). In the collection of W. Wells, Readleaf; Lord Overstone, London; Lady Wantage, London. Exhibited in London 1871, 1888, 1892, 1900, 1929, and Paris (Jeu de Paume), 1921. About 1656. On the other side of the table was a soldier in armor, as in the second version in the Mellon

Collection (our No. 42); this figure disappeared when it was restored. The woman is the wife of Pieter de Hooch whom he so often uses as a model, here as usual she appears in a simple dress and this time in the company of a soldier. The subject used is related closely to the soldier pictures of the early period. The Raeren earthenware jug on the table is often seen in P. de Hooch's pictures of this period. The house at the right is placed against the old Delft city wall, through which a gate leads to the city dyke. In the background to the left the tower of the "Nieuwe Kerk" can be seen.

P. 44. H.d.G. 295.—C. Brière-Misme (v. above-mentioned work, p. 63). Madame Brière mentions a third copy of this picture, a mistake. About 1656. A replica of the previous picture by the artist. In the C. S. Roos auction, Amsterdam, 1820; S. A. Koopman, Utrecht, 1847. From the collections of Lionel de Rothschild, London, Alfred de Rothschild, Halton Manor and Lord Carnavon, London.

P. 45. H.d.G. 292.—C. Brière-Misme (v. above-mentioned work, p. 65). About 1656. Belongs to the best exteriors by the artist, especially charming in color (the woman spinning in black with red shirt, the girl—the type of Pieter de Hooch's wife—in yellow basque and blue skirt). The effect of the afternoon lighting is also very fine. In the background in the middle the gabled house seen in the picture in the Rothschild (our No. 41) and Morgan (our No. 40) collections, the short gable, the high chimney on the left side and the crumbling wall over the middle window can all be easily recognised. To the right the tower of the "Nieuwe Kerk", and still farther back to the right the tower of the Delft city hall. Appears in an auction in Amsterdam, Oct. 18, 1819 and 1824; in the R. Bernal auction in London. Bought by King George IV.

P. 46. Not in H.d.G.—C. Brière-Misme (v. above-mentioned work, p. 68). Catalog of the Loan Exhibition of Dutch Masters in Detroit, 1925 and the Dutch Exhibition in the London Academy, 1929, No. 344. Signed at the left on the window sill (in white, as in our No. 17): P. D. Hoogh, 1651. The date seems to be correct, it is, however, difficult to correlate it with the style of the picture. Did the artist possibly make a mistake and write 1651 instead of 1657? In the catalog of the London exhibition the year 1661 is taken as the year the picture was painted. In details the painting is closely related to the picture following, as C. Brière-Misme remarked. It is true the artist usually does not work out the details of his exteriors quite as exactly, especially the plants and stones in the foreground. Does this manner and the immobility of the figure which give an almost still-life effect disclose the artist's youth? Fine discernment is shown in the colors in the middle ground (red brick roof, yellow gable with light thrown on it, gray lilac dress of woman). On the window blind at the left the portrait of a gentleman with a neck ruff has been brought to light after a layer of paint was removed (compare the picture in the catalog of the Detroit Exhibition).

P. 47. H.d.G. 41 (about 1658—60).—C. Brière-Misme (v. above-mentioned work, p. 68, about 1661). In an auction in Paris, 1808; since 1810 in the Eremitage.—About 1657. One of the artist's masterpieces, extraordinarily mobile in the drawing of the figures. The artist has seldom done so well. Very beautiful in the light and bright coloring, one is reminded of the picture in the Vienna Academy (blue and white tiles; black-white-red dress of the elder woman, blue, gray, lilac and white dress of the servant girl). The careful treatment especially of the foliage and of the colors in part too (the gray, lilac dress of the servant girl) remind one of the garden picture in the Lord Melchett Collection (our No. 46). Similar too is the architecture in the two pictures (brick and stone pilaster of the house facade, door, blinds with rectangular openings, gable of the house in the background same structure). In this picture the figures show much more life, it is true. The profile of Pieter de Hooch's wife is somewhat sharper in the pictures dated 1658 (pp. 48, 52, 54) and older in expression than here, where she has been used as a model for the servant girl.

P. 48. H.d.G. 268.—C. Brière-Misme (v. above-mentioned work, p. 60). For the photograph we have to thank Dr. Hofstede de Groot.—Signed at the right: P D H 1658. In the C. Braamcamp auction, Amsterdam, 1771. An old copy owned by Mrs. Hobson, Washington. Exhibited in the London Academy 1870 and 1929. The date is important as it shows how long the artist in his maturer years used the composition with the soldier scenes, with which he began his career. (A very much later work with the same theme in the possession of a New York resident, v. p. 105.) As the model for the young woman Pieter de Hooch's wife is again used, her profile is well known from other pictures of this period.

P. 49. H.d.G. 6.—C. Brière-Misme (v. above-mentioned work, p. 58).—Signed at the lower left hand: P D H. A⁰ 1658. In auction, Pieter van der Lip, Amsterdam, 1712; Vaudreuil, Paris, 1784; Lord Mulgrave, London, 1838; Baron v. Mecklenburg, Paris, 1854; Js. Perire, Paris, 1872; Roxard de la Salle, Paris, 1881; Baron v. Oppenheim of Cologne, Berlin, 1917. Apparently painted at the same time as the picture following, in which the same room is used. It is, however, not a companion picture as has often been stated, as it is much smaller and arranged in the same way. One of the master's most attractive compositions.

P. 50. H.d.G. 1.—C. Brière-Misme (v. above-mentioned work, p. 58).—About 1658. In the auctions of Pieter van der Lip, 1712; Walraven, 1765; de Bruyn, 1798; Smeth van Alphen, 1810; Hogguer, 1817.—Exhibited Paris (Jeu de Paume) 1921 and London Academy, 1929. The same room as seen in the previous picture. Only here the cellar door is open; in the next room a chair stands under the picture and the shutters are opened. The painting hanging above the cellar door has been painted over as the effect produced was too restless with the woman standing. In warm brown golden tones; the woman wears ared brown jacket, which in the shadow changes to blue green, dark blue under skirt and black apron thrown up; the child wears a gray dress with light blue bows. Charming in the color effect is the view of the next room with delicate rose, orange, light blue and white tones. The tiles are orange brown and blue gray, the beams above red brown. One of the artist's masterpieces.

P. 51. H.d.G. 254.—C. Brière-Misme (v. above-mentioned work, p. 58). Signed: P D H 1658.—Auctioned Js. Walraven, Amsterdam, 1763; Nic. Doekscheer, Amsterdam, 1789; P. N. Quarles van Ufford, 1818; J. Hulswit, Amsterdam, 1822. Sold 1825 by Baron v. Mecklenburg to J. Smith, London, who in turn sold it to the Queen of England in 1826. Exhibited: British Institution in London, 1826; 1827, 1834 and the London Academy, 1881, 1891 and 1929. Dr. Hofstede de Groot rightly designates it as one of the artist's most beautiful works. Silver atmosphere: the cavalier at the right in light gray with pale red ribbons, the one sitting at the left in black with yellow stockings, a red velvet cushion on the bench, the coat on it gray.—Evidently the companion picture to the picture following, which is the same size and arranged in reverse order.

P. 52. H.d.G. 183.—C. Brière-Misme (v. above-mentioned work, p. 58.—Signed: P D H.—About 1658.—In the auctions of Seb. Heemskerk, Amsterdam, 1749; van Leyden, Paris, 1804; Pourtalès, Paris, 1826; in the collections of Sir Robert Peel, London, 1871. Companion piece to the above-mentioned picture. The same masterly treatment and coloring. The young woman at the fireplace is the type of Pieter de Hooch's wife.

P. 53. H.d.G. 108.—Signed: P. D. H. 1658.—In the collections of W. Burger, Paris, 1866; Comte de L . . ., Paris, 1868.—Max Kann, Paris; Madame Brooks, Paris, 1877; Baron de Beurnonville, Paris, 1883. Last seen at Ch. Sedelmeyer's, Paris, 1898; since then lost. The picture on the wall in the next room is by Gerard Terborch, "The Message", which was formerly in the collection of Comte de Greffuhle, Paris. The child with the dog is seen in a similar position in the next picture. The composition with the view into the next room through a doorway in the middle of the picture, may possibly have been suggested by Vermeer's early work in the Metropolitan Museum, New York (Altman Collection). This latter picture was painted about the same time (Soon after the "Panderer", dated 1656, in Dresden) Collins Baker is of the same opinion, "Pieter de Hooch" 1925, p. 3. This picture reproduced here from an etching very likely represents a negative of the original, since the group of the girl with the dog in the following picture shows a reserve arrangement.

P. 54. H.d.G. 299.—C. Brière-Misme (v. above-mentioned work, p. 62). Signed: P. D. H. 1658.—

In the auctions Wolschot, Antwerp, 1817; Edw. Solly, London, 1857; 1842 in the George Byng Collection, London. Exhibited: British Gallery, London, 1839 and London Academy, 1881 and 1929. Light and silvery in tone; the woman in white jacket, blue under skirt, gray violet overskirt, the cavalier at the left in black and gray with red knee pieces and white stockings, the other in blue gray. The child in yellow and gray dress; a gray coat hangs to the left over a red blind. The gate shows the entrance to the Hieronymusdaele monastery, as the script on the stone and date 1614 indicates. The stone is still in existence in a Delft courtyard near which the artist lived. This same scene is also used for the composition following, the details as usual changed by the artist; this shows the free, artistic manner of composition the artist uses. The young woman again the type of Pieter de Hooch's wife; she is holding a wine glass at the bottom, a mannerism often seen in Pieter de Hooch's and van der Burch's pictures. This is evidently done to show the richly decorated bowl and stem of the glass, which in addition was difficult to hold.

P. 55. H.d.G. 291.—C. Brière-Misme (v. above-mentioned work, p. 58). Signed at the left at the bottom on the gateway: PDH A⁰ 1658. The contents of the inscription on the stone over the door given by Hofstede de Groot. It is characteristic that here too the artist did not make an exact copy of the inscription. In the auctions, Smeth V. Alphen in Amsterdam, 1810; de Bakker-Wiclown in Amsterdam, 1825; 1871 in the collection of Sir Robert Peel in London.

P. 56. H.d.G. 3.—C. Brière (v. above-mentioned work, p. 58). About 1659/60.—In the auction of M. Marin, Paris, 1790; Hoffmann, Haarlem, 1827; Schneider, Paris, 1876. At the Schneider auction bought for the Berlin Museum for Frcs. 135 000 a very high price for that time. One of the most important and extensive of the artist's interiors. In warm golden tones, set off by the vermilion of the woman's basque and skirt hanging near the bed, as well as the darker red of the cradle cover; balancing off the bluish shades in the woman's skirt, the bed covering and the Cologne earthenware jug to the right on the table. The pastose manner in which the fur jacket is painted show the influence of the Rembrandt school. The yellow green striped curtain appears also in the Amsterdam picture (v. p. 60), the light and dark shades agree too in many respects.

P. 57. H.d.G. 305.—C. Brière-Misme (v. above-mentioned work, p. 63). About 1660. In the collections of Count v. Fries, Vienna; in the auctions of Héris from, Brussels in Paris, 1846; Campbell, London, 1867 and H. H. Campbell, London, 1894. Exhibited in the London Academy, 1929, No. 324. Not one of the artist's happiest compositions, the expression of the girl especially gives a somewhat unnatural effect because of the exaggerated light. As models evidently Pieter de Hooch's children were used, they must have been about 4 or 5 years old at that time if the picture was painted about in 1660—as we would suppose from the style. The girl is in almost the same position in the next two pictures.

P. 58. H.d.G. 72.—C. Brière-Misme (v. above-mentioned work, p. 58). About 1660. To the left on the foot of the table the monogram P. H. intertwined.—Since the 18th century in the possession of the Baden royal family.—Pieter de Hooch's wife served as model, here she has somewhat sharper features. The Cologne earthenware jug to the left on the table the same as in the Berlin picture (p. 56). The leather chair with the rectangular pattern on the back is also seen in the Vermeer's pictures and appears often in later paintings by Pieter de Hooch.

P. 59. H.d.G. 78.—C. Brière-Misme (v. above-mentioned work, p. 58).—About 1660. Artist's own repetition of previous picture with small changes on the mirror, the decorations at the top and the bottom have been omitted. From the Adrian Hope Collection, London (auctioned 1894). Hofstede de Groot and W. R. Valentiner, Catalog of the Widener collection 1913.

P. 60. H.d.G. 71.—C. Brière-Misme (v. above-mentioned work, p. 58). About 1660. Signed on the children's chair in italics: Pr d'hooch.—In the auctions Braamcamp, Amsterdam, 1771; J. L. van der Dussen, Amsterdam, 1774; J. J. de Faesch, Amsterdam, 1883, Van der Hoop Collection.—One of the artist's most popular pictures. Not only the composition but also the coloring is charming. The whole picture is in a warm brown tone, but the light which comes through the open doorway is a silvery morning light so suited to the subject of the picture. The redish brown of the tiles on the floor reaches a warm vermillion in the young woman's jacket; cooler tones in the gray violet and yellow green dress of the child, the dark blue skirt of the woman and the yellow and blue striped bed hangings.

P. 61. H.d.G. 74. About 1660—62. The room essentially the same as that in the previous pictures, the exaggerated lighting and the gold leather wall covering in the next room would point to a slightly a later date, perhaps to the Amsterdam period. The motif—a dog waiting for a bite to eat—is found very often in later pictures (picture in the Schloss Collection and in Strassbourg). As the present picture and the following painting together with the five previous pictures show, the Rembrandt influence seems to have been predominant during the years 1660 and 1662. This can be seen in the pronounced chiaroscuro and the pastose treatment.

P. 62. H.d.G. 192.—C. Brière-Misme (v. above-mentioned work, p. 60).—Attributed by Burger to Vermeer (1866). Auctioned by F. Delessert, Paris, 1869; B. Narischkine, Paris, 1883; Secrétan, Paris, 1889. About 1661. One of the first important Dutch paintings which went to America to be put into a private collection. Sold at a Paris auction for Fr. 270 000, a very large price for that time (1889). Exhibited 1909 in New York Hudson Fulton exhibition. One of the artist's masterpieces, especially in the light effect and the deep full colors (the woman in red jacket and blue skirt standing, the other mainly in black and white); the smiling girl under Vermeer's influence.

P. 63. H.d.G. 34.—C. Brière-Misme (v. above-mentioned work, p. 72). About 1662. Signed: P.D.H. In the auctions, J. Cliquet, Amsterdam, 1803; van Brienen van de Grootelindt, Paris, 1865. In the collection of Sir Richard and Lady Wallace, London. The coat of arms described by Hofstede de Groot. The chair with the same cushion at the right is found in the pictures of the Arenberg collection (p. 66), in Minneapolis (p. 65), etc. This picture is especially charming in the translucent light effect and strong luminous colors which are relieved by the red in the woman's skirt and the gray of the boy's berribboned dress. Bluish tones in the shadows.

P. 64. H.d.G. 10.—C. Brière-Misme (v. above-mentioned work, p. 72). About 1662.—In the auctions, Amsterdam, 1750, Jan Gildemeester, Amsterdam, 1880; A Meynts, Amsterdam, 1823; Verstolk van Soelen, The Hague; H. B. Mildmay, London, 1893. In the collections of G. Drummond, Montreal; Andrew W. Mellon, Washington (until 1927).—As model for the boy evidently the artist has used his seven year old son. The boy is being given bread and butter to take with him to school. The school house is on the other side of the street, the sign over the door "Schole". Still masterly in composition and coloring.

P. 65. H.d.G. 4. About 1662. At the lower left the remainder of a signature.—In the auctions, Amsterdam, 1798; Meazza, Milan, 1884; Paul Troubetskoy, Paris, 1892. In the collections Lefèvre, Amiens; W. Weisbach, Berlin. The colors are determined by the woman's black and white fur jacket, yellow skirt and the child's orange dress. The chair and cushion seen in the previous pictures; on the cupboard in the background the statue of Mercury after Giovanni da Bologna, also seen in the Edouard de Rothschild painting (p. 33); the child is in a similar position in the following picture (compare p. 28).

P. 66. H.d.G. 5.—C. Brière-Misme (v. above-mentioned work, p. 72).—About 1662. Auctioned at J. L. Laneuville's, Paris, 1811.—Splendid work, well balanced in composition and charming in colors (woman in red fur jacket, child in yellow silk), although here the bluish tones of the shadows begin to predominate. The picture on the wall was in the Habich auction in Cassel, 1892, as a work of an unknown Rubens' pupil. On the table a rather large place has been repainted.

P. 69. H.d.G. 25.—C. Brière-Misme (v. above-mentioned work, p. 72).—Signed: P. D. HOOCH 1663.—In the auctions Lockhorst, Rotterdam, 1726; J. Rendorp, Amsterdam, 1793 and 1794.—In the Six collection, Amsterdam, at an auction here on Oct. 16, 1928 sold to the Ryksmuseum for fl. 154 000. This composition stands alone and shows no immediate connection with the works which we have placed at the same date, however, there is a great similarity in the manner in which the head of the elder woman is treated and that of the head of the young mother in the pictures following (compare especially p. 71); A double window in the wall is also seen in the Rohoncz painting (p. 64). The little girl here is also playing golf as in the paintings p. 49 and 57. Charming in coloring are the costumes of the women: the elder woman in black with white fur trimmed jacket and red skirt, the younger in cherry red basque, yellow skirt and dark blue underdress. Technique and coloring of house seen through the open doorway show Vermeer influence. As to the grouping of this painting with the other pictures of this period see also C. Brière-Misme and Collins Baker in above-mentioned works.

P. 70. H.d.G. 33.—C. Brière-Misme (v. above-mentioned work, p. 72). About 1663. — Signed: P. d. Hooch. Attributed by W. Burger (1866) to Vermeer. In the collection of C. Perrier, and Sir Richard and Lady Wallace, London. The close view of the figures in this composition and other pictures of the same period may be due to the influence of Vermeer. A painting with the same motif, which reminds one of Pieter de Hooch, by Brekelenkams in the Nimes Museum.—The same room with the same fireplace has been used in the two pictures following.

P. 71. H.d.G. 11 (?).—C. Brière-Misme (see above-mentioned work, p. 72). About 1663. From the van Loon Collection, Amsterdam (?); Ronald Brakespeare, Henley (England).

P. 72. H.d.G. 194. Signed on the left side of the chair back: P D HOOCH.—The composition of this picture is related to the Society scenes in the room with the gold leather covering the best known of which is in the Louvre (p. 77) and also shows a certain connection with the group of the above-mentioned pictures, in which the same corner of the room is used as is found here in the room seen through the doorway. In motif the composition is related also to paintings of the early period, where we find works of love scenes with officers and young women.

P. 73. H.d.G. 73. Related in composition to the previous picture, but considerably later. According to Collins Baker (v. above-mentioned work). About 1672. However, perhaps painted the end of the 60's. Signed on the table leg: P D HOOCH.—In the auctions Muilman, Amsterdam, 1813; W. Reyers, Amsterdam, 1814.—The lady wears a red fur jacket and blue silk skirt, the man a yellow leather doublet with red belt and gold bandeleer.

P. 74. H.d.G. 177 (and 90). Signed on the table: P. de Hoogh 1664. In the auctions, Ger. v. d. Pot van Groeneveldt, Rotterdam, 1808. In the collection of Countess Paul Pâlffy. Published by A. Petrovics in "Belvedere" 1924, Vol. 5, No. 20. The pattern seen in the leaded window is the same as that in p. 64 and 69. The leather chair bears the same ornaments on the back as that in the picture following and several of the above compositions. The view through the window is more probably an Amsterdam view than a Delft view.

P. 75. H.d.G. 96.—C. Brière-Misme (v. above-mentioned work, p. 72). About 1664. In the Brun auction, 1841. Published by W. v. Bode, Jahrb. der preuß. Kunstsamml. XXXII fl. The composition shows very evident influence of Vermeer's "Woman weighing Pearls" in the J. Widener Collection of Philadelphia. The execution is still careful and shows attractive coloring, although the blue tones of the shadows stand out somewhat strongly.

P. 76. H.d.G. 216a.—C. Brière-Misme (v. above-mentioned work, p. 52). Attributed erroneously this picture to Ochtervelt. About 1664. In the E. M. Engelberts and Tersteeg auction, Amsterdam 1808.—In composition and coloring related to previous picture (even the chairs and table cover seem to be the same)—also shows Vermeer's influence. The fire place as in the following pictures.

P. 77. H.d.G. 255.—C. Brière-Misme (v. above-mentioned work, p. 73). "About 1668".—About 1665. Signed at the left beneath the pilaster of the fireplace: P D HOOCH.—Auctioned Wassenaar v. Obdam, The Hague 1750; Paillet, Paris, 1777; Tolozan, Paris, 1801. This slendidly colored picture shows the artist still at the height of his art and is very carefully painted, especially the hands. The lady sitting down wears a rose colored silk dress with golden yellow skirt, the cavalier a gray jacket with golden yellow sleeves and bandeleer, the page at the right is in dark blue, the lady at the window in black and white, the gentleman beside her in dark red brown, the curtains are dark green.—The head of the lady sitting shows in lighting and expression Vermeer's influence. On the table at the back is one of those Asia Minor rugs, which were made about 1600, with vermilion and yellow pattern, and along the border of which the Chinese cloud border can be plainly seen. Over the door at the right are portraits.—The figure of the page and the gentleman who is standing so stiffly in back of the woman sitting remind one of similar figures in the works of Hendrik van der Burch. As to the date see also Collins Baker (above-mentioned work, p. 7).

P. 78. H.d.G. 187.—C. Brière-Misme (v. above-mentioned work, p. 72). About 1665. Signed on the chair: P D HOOCH.—In the collections Everill (?) and Mrs. Joseph, London.—The family group might very well be the artist and his family, the daughter was at that time 9 years old and his son 10. The relationship to van der Burch is very evident in the composition, although there is no doubt that this picture was painted by Pieter de Hooch.

P. 79. Not in H.d.G.—C. Brière-Misme (v. above-mentioned work, p. 73). "About 1670" and "Gazette des beaux arts", 1921, p. 340.—About 1665. The same fireplace as in the Louvre picture, the style is similar also. Above the fireplace a picture of Ganymede which is somewhat similar to Rembrandt's picture in the Dresden Gallery.

P. 80. H.d.G. 286.—C. Brière-Misme (v. above-mentioned work, p. 72). Signed to the lower left on the seat: P D HOOCH. About 1665. In the auctions, O'Neil, London, 1832. In the van der Hoop Collection, Amsterdam.—Charming composition carefully done, fine cool coloring. The colors which accentuate the surroundings are the cherry red of the tile roof, the blue sky and the blue green foliage of the trees and the grass; among the figures it is the yellow and blue of the girl, who is cleaning the brass kettle, which catches the eye, a color combination which is very evidently due to Vermeer's influence. The group in the shade in front is in warmer tones. The position of the young lady with her face partially turned away shows Terborch's influence—, she is in rose colored blouse and yellow brown skirt, the gentleman in brown jacket and rose colored stockings. The thin liquid manner, the blue shadows in the maid's face and the tone of her lips show signs of the artist's later style. Dated also 1664—1665 by Collins Baker.

P. 81. Not in H.d.G.—C. Brière-Misme (v. above-mentioned work, p. 77). About 1665. Style and costumes point to the middle of the 60's (compare man's clothing in the late group picture by Frans Hals from the year 1664). This bowling motif is seen also in the picture in the Friedsam Collection (p. 36). The colors especially of the figures are splendid. The cavalier on the left in front in light blue, the one in the middle with back turned in light gray, the lady next her in light yellow, the lady farther to the left in orange and black.—This happy composition the artist used three times. In addition to this picture and the one following there is a signed painting (H.d.G. 308) in the possession of Sir James de Rothschild, formerly Ferdinand de Rothschild, this latter picture was formerly in the collections of George Morant and John Walter, London. This picture seems to be the earliest by the artist, a conclusion which has been drawn from the pentimenti: the man sitting in the background was added later; the details in the garden at the right vary also.

P. 82. Not in H.d.G.—C. Brière-Misme (v. above-mentioned work, p. 77). About 1665 or somewhat later. Signed in entwined monogram: PH. In the collection Paul Perrier, Paris; Marquis Colbert-Chabannais; Countess Colbert-l'Aigle, Paris.—Less brilliant in coloring, but just as masterly in painting. To the right in the garden the figure of the faun has been omitted, in the front is a ball, which is not in the above picture; the cavalier at the right has more regular, handsome features.

P. 83. H.d.G. 126.—C. Brière-Misme (v. above-mentioned work, p. 75); W. v. Bode-U. Thieme, "Die Galerie A. Thieme in Leipzig", 1900, p. 32 and 64. About 1666—68. Auctioned Pièrre de Grand-Pré, Paris 1809; James, London 1892. In the collection of A. Thieme, Leipzig.

Exhibited in the Gallery Schæffer, Berlin, "The Masters of Dutch Interiors", 1929, Cat. 34. —The rooms of the Amsterdam Town Hall completed 1655 have been used for the architecture; the fresco on the back wall with the Athens school by Raffael has been added by the artist. Splendid color effects in the costumes: the lady in greenish blouse with yellow silk skirt, the cello player in rose colored doublet; to the left on the table a dark red Ispahan rug, on this a silver bowl with oranges. The little dog is seen in a similar position in the painting in the Schloss collection (p. 108).

P. 84. H.d.G. 184.—C. Brière-Misme (v. above-mentioned work, p. 74). Signed at the lower left: P d'hooch. About 1666—1668. Auctioned at Amsterdam 1804; collection of Consul West, Copenhagen. The curtain which partially covers the painting is seen also in the picture following (compare too p. 25). Unfortunately the painting which is one of the agreeable compositions has not been well preserved and was not painted with very great care.

P. 85. H.d.G. 180.—C. Brière-Misme (v. above-mentioned work, p. 75). Signed: P D HOOCH. About 1666—1668. From the collection Stackelberg in Faehna near Reval. Exhibited in Dorpat, 1918 and in the London Academy, 1929. The picture over the fireplace is still in the same place and was painted 1656 by F. Bol. It shows the story of Fabritius and Pyrrhus as is indicated by the four lines underneath, by Vondel. The opening of the part of the Amsterdam Town Hall, with the mayor's room took place in 1655. Vondel wrote verses about the new building at this time, although it was not completed. As to the painting by Bol, and its origin, see H. Schneider, "Ferd Bol als Monumentalmaler im Amsterdamer Rathaus" (Jahrb. d. preuß. Kunstsamml. 1926, p. 85). The large curtain, pale green with rose tones in the shadows is similar to that in the picture previous. In the middle of the front one of the frequent pentimenti seen in Pieter de Hooch's works; the dog was first at the left.

P. 86. H.d.G. 199.—C. Brière-Misme (v. above-mentioned work, p. 75). Doubtful signature. In the collection of H. Reydon, Amsterdam and Howard Galton, Droitwich.—The view through the doorway in Janssen's manner, in technique quite characteristic of Pieter de Hooch. In the middle the figures of a man in a black coat has been painted over.

P. 87. Not in H.d.G. Signed at the lower left: P d Hoogh and dated 1668. The woman is wearing a light blue jacket and vermilion red skirt, the child a yellow brown dress; the boy is in brown. On the chair a pin cushion with red ribbons. On the floor at the woman's feet a brown straw mat (similar on the painting in the Errera collection, see p. 95, in the next room). On the wall a map of Italy. The superficial manner in which the picture has been painted would lead one to conclude that this painting was of a later date if it were not dated. As a model for the school boy the artist's 13 year old son was used. The chair is found in pictures from the middle of the 60's very often. (In Vermeer too.)

P. 88. H.d.G. 38.—C. Brière-Misme (v. above-mentioned work, p. 236). Signed: P. d Hooch. About 1668—73. From the auctions P. Locquet, Amsterdam, 1783; J. Gildemeester, Jansz, Amsterdam, 1800; E. W. Lake, London, 1845; Berger, London, 1900; A. T. Yerkes, New York, 1910. Reproduced in Dayot, Grands et petits maitres hollandais, Paris, 1911. This picture and the three following paintings belong to the group which as far as composition is concerned are related to the picture "The Parrot", dated 1673 in the Schloss Collection in Paris (p. 108). As a great abundance of material can be attributed to the period around 1673 and in all probability the entire group could not have been painted within two or three years, some of the pictures have been placed at an earlier date. For, also the relation to the pictures painted about 1663 is very evident (compare for instance The Woman Peeling Apples in the Wallace Museum, p. 70). The wine glass on the corner of the mantle, the grater on the wall are similar to those found in the picture in New York private ownership (p. 71). The pilaster on the fireplace is similar to those seen in the earlier groups, although in previous pictures and the paintings following the garlands on the upper part are not closed by a putto. The child, who is holding up a pear, in a similar position in the previous picture, the Cologne earthenware jug also seen in the paintings in Berlin (p. 56) and Carlsruhe (p. 58).

P. 89. H.d.G. 8 (and 13b).—C. Brière-Misme (v. above-mentioned work, p. 263). Monogram and date (1643) wrong. About 1668—73. In the auctions D. Ietswaart, Amsterdam, 1749; F. v. D. Velde, Amsterdam, 1774; Duval, Paris, 1904. Mr. Ashcroft inherited this picture from his parents Mr. and Mrs. Ashcroft (formerly F. Fleischman, London).—The white Delft jug similar in the picture following, also seen in picture p. 76 and others.

P. 90. H.d.G. 35.—C. Brière-Misme (v. above-mentioned work, p. 263). Signed: P de hooch, About 1668—73. The spacing in main points similar to that in picture following, details on fireplace have been changed, the Chinese vases and bowls are not the same, the picture over the fireplace is also different.

P. 91. H.d.G. 30 and 51.—C. Brière-Misme (v. above-mentioned work, p. 254). About 1668—73. In the auctions, J. Cramer, Amsterdam, 1778; J. Danser Nijman, Amsterdam, 1797, B. Ocke, Leyden, 1817; Roothaan, Amsterdam, 1826; D. v. d. Schrieck, Brussels, 1861; in the collection of M. G. Helleputte, formerly Schollaert, Louvain.

P. 92. H.d.G. 173.—C. Brière-Misme (v. above-mentioned work, p. 79). Signed P. d'hooch f. 1670. Compared with the other pictures in the Ryksmuseum painted about 1669, the color scale gives a considerably cooler effect especially in the pale blue green tones in the shadows (used in the white jacket of the woman, the doors and blinds, the view through the doorway and the tiles, where the white is a pale gray). The yellow of the woman's skirt and the red of the child's dress, the man's costume and the chair coverings is broken by pale bluish tones. The view through the door and window show, as Dr. H. de Groot has discovered, the Klovenierburgwal in Amsterdam; the house with the tall pilasters is still standing (No. 95 of this canal). The same place is seen often in the pictures following.

P. 93. H.d.G. 182.—C. Brière-Misme (v. above-mentioned work, p. 78). Signed on the doorpost in Roman lettering: P d Hooch. About 1670.—Attractive composition, although the shadows somewhat dark. The young woman in yellow satin, the messenger in dark blue, the chair in bright red. The chair in next room is placed at an angle with the spinette—this is done to give the proper depth to the perspective—a similar arrangement is seen in the painting in the Errara collection (p. 95) which was painted the same year. The painting on the wall does not, as has been stated, represent Isaac's sacrifice but lovers (mythological scene?).

P. 94. H.d.G. 198. — C. Brière-Misme (v. above-mentioned work, p. 270). About 1670. From the Louisa Ulrika Collection. According to C. Brière-Misme reminds one in motif of the "Girl reading a Letter" in Budapest from the 1664 (p. 74), but related to the previous picture in style as Madame Brière correctly states; perhaps it might even be placed at a later date as the shadows are deeper and the colors stand out more definitely. (The young woman in light red jacket, the man in blue). According to Collins Baker (v. above-mentioned work), about 1672.

P. 95. H.d.G. 121.—C. Brière-Misme (v. above-mentioned work, p. 276). Reproduced by A. de Rudder, "Pieter de Hooch", Brussels, 1913, p. 72. Signed: Pd . . . oo . . A. 1670. In the auctions of D. van der Schrieck, Brussels, 1861; Herm. de Kat, Paris, 1866; Ch. de Boissière, Paris, 1883; E. Vauthier, Brussels, 1893. As Madame Brière has discovered the same view is seen through the door as is found in the picture in the Frick Collection, which in my opinion was painted by Hendrik van der Burch. A definite explanation of the strange coincidence I cannot give at present. There can be no doubt but that the picture in the Frick Collection is very closely related in details and composition with the signed works of van der Burch, which probably were painted not much later than 1655; on the other hand it would be difficult to attribute this picture to any one else but Pieter de Hooch for the signature seems to be genuine, or to give it another date, as it is very closely related to the works dated 1670. (compare the type of the lady with the ladies in the pictures in Copenhagen, in the Cook and former Yerkes Collections [v. 101—103], the same window arrangement, the same glass ball hanging from the ceiling; as to the position of the chair before the spinette v. note to Hamburg picture above, p. 93). One might suppose that Pieter de Hooch once owned the van de Burch picture and had copied it in part. Or was the picture in the Frick Collection painted after 1670? This is the most probable explanation as some of van der Burch's pictures are related to the painting in the Frick Collection, such as the Goldschmidt-Rothschild painting and that in the gallery of Dr. Schaeffer (p. 232 and 233), in which the cool coloring reminds one of the late works by Pieter de Hooch. It is not probable that the two pictures are by Pieter de Hooch as he never copied his views through a door or window exactly.

P. 96. H.d.G. 132.—C. Brière-Misme (v. above-mentioned work, p. 276). Signed: P de Hooch 1670.—In the collection of A. Kay, Glasgow; Later H. O. Miethke, Vienna; Ch. Sedelmeyer, Paris. This composition seems to be strangely weak, when compared with "The Letter Carrier" in Amsterdam and Hamburg (p. 92 and 93), both of which were painted the same year. The view through the door very similar to the one in the Amsterdam picture (p. 92 and the pictures following).

P. 97. H.d.G. 172.—C. Brière-Misme (v. above-mentioned work, p. 276). About 1670. Signed to the left on the window: P D Ho . . . In the auctions, J. Hauptmann, Paris, 1891, Koenigswarter, Berlin, 1906. The treatment of the window, the arrangement of the map and the picture over the door, the view through the door with the same house on the other side of the canal, the drawing of the tile floor reminds one of the previous composition (p. 96). According to Dr. Hofstede de Groot the young lady's red dress is beautiful in its effect but the drawing especially of the faces is so careless that there might be some doubt as to the genuineness of the painting. At any rate the composition is more in harmony than the previous picture.

P. 98. H.d.G. 221.—C. Brière-Misme (v. above-mentioned work, p. 276). (Incorrectly called "Love Letter".) About 1670—72. Published by J. H J. Melaart: "An unpublished Pieter de Hooch" (Burlington Magazine, Dec. 1923) and K. Lilienfeld (Zeitschr. f. bild. Kunst, 1924/25). In the auction, Baroness de V. . . ez, Paris, 1815, then Hamburger Kunsthalle, where it was sold 1923. This picture has been incorrectly called the companion piece to the "Letter Carrier" of Amsterdam (p. 92) which is dated 1670. The space arrangement is very similar, the same house is also seen through the doorway, as in other pictures of this period; but the execution is more careless pointing to a later date as Madame Brière correctly states. However her dating, about 1680 is probably too late. The music scenes in which the same young lady is seen is similar in manner and painted about 1675 or before (v. the following).

P. 101. H.d.G., 125.—C. Brière-Misme (v. above-mentioned work, p. 276). Signed at the right over the door: P. d. Hooge. About 1671—74. Sold 1687 in Amsterdam, later in Castle Fredensburg. The young lady at the window is the same as the one in the Errera Collection painting (p. 95), a composition in which the glass ball hanging from the ceiling is also found. The pilasters on the back wall and the landscapes in the panels also found in the paintings following. The picture over the door showing Venus is often found in the following paintings.

P. 102. H.d.G. 135. C. Brière-Misme (v. above-mentioned work, p. 276). Reproduced by Kronig in the Cook Collection Catalog, London, 1914, Vol. II.—About 1671—74. From the collections of Count Fries, Vienna and Héris, Brussels (auctioned 1846). In style related to the picture above. As to the position of the cavalier embracing a woman seen in the next room compare with the picture in the possession of the Wassenaar family (v. p. 170).

P. 103. H.d.G., 130 and 161a.—C. Brière-Misme (v. above-mentioned work, p. 276). About 1671—74. Auctioned Charles T. Yerkes, New York, 1910, No. 133. In the architecture of the room and the type of figures related to the previous picture, the position of the dog is also similar. The architecture of the house seen through the doorway taken from the Amsterdam Exchange according to Dr. Hofstede de Groot.

P. 104. H.d.G., 266.—C. Brière-Misme (v. above-mentioned work, p. 273). About 1671—74. Signed in upper left hand corner: P. d. Hoogh. Auctioned J. Fokke, Amsterdam, 1814; F. de Robiano, Brussels, 1833. G. Stange of Luebeck, Cologne, 1879; C. Habich, Cassel, 1892. In

the architecture of the room related to the previous picture; in the arrangement of the figures and the people in the scene in the background related to the composition following.

P. 105. H.d.G., 276 (and 281). C. Brière-Misme (v. above-mentioned work, p. 261). Signed on the beam at the right above: P. d. Hoogh.—About 1671—74. At the Cramer auction, Amsterdam, 1769 and 1772; Duc de Morny auction, Paris, 1865; in the collection of Paul Demidoff, Petersburg. Reproduced in the Gazette des beaux arts 1863, p. 297 (H. Havard, La galerie de M. le duc de Morny).

This well preserved picture is one of the artist's most extensive compositions and so well painted that one might think it had been done at an earlier date, the more so as Pieter de Hooch treated the same subject in a painting dated 1658, Bute Collection (p. 48). The reproduction of the shed, the cart, the bundles of straw are indicative of an earlier date. The blue shadows and the costumes of some of the figures, however, point very clearly to the period in which the foregoing picture was painted, in which the officer with the large hat and cane and the round headed old man here with a fur cap appear in the background.

P. 106. Not in H.d.G. Later attributed to Pieter de Hooch for the first time by Dr. Hofstede de Groot. C. Brière-Misme (v. above-mentioned work, p. 374). About 1670—74. In the Samuel auction, London, 1927. The group artistically arranged in a triangle, the subject, however, not very happily chosen. The composition shows the style of the earlier works, but the manner of painting and the drawing of the figures point to a period related to the works given here. (Compare the young woman with the doll-like child in the group of the Amsterdam picture, p. 124.)

P. 107. H.d.G., 176.—C. Brière-Misme (v. above-mentioned work, p. 274). About 1671—74. Signed above the door: Pieter de Hooch. In the A. Stevens auction, Paris, 1867. Loaned temporarily by the Berlin Museum to the City Museum of Magdeburg. The subject, the trumpeter calling the soldiers, found in several of the artist's youthful works (v. note to p. 5 and 15). In other points the composition shows characteristics of the early period (compare e. g. pp. 11, 33, 44 and early works by Hendrik van der Burch in appendix). The architecture of the room similar to that in the pictures on pp. 101—104, the relief over the door with the Venus and the Amor also in the picture following p. 108).

P. 108. H.d.G., 114.—C. Brière-Misme (v. above-mentioned work, p. 263). Signed and dated 1673. In the auctions Rotterdam, 1811; H. Croese, Amsterdam 1811 and 1812; J. Hulswit, Amsterdam, 1822; Count de Pourtalès, London, 1826. As to the relation to the pictures in Luetzschena, and New York, etc. cf. notes to pp. 88—91. The oval window opening seen also in picture on p. 109, the relief over the door on p. 107 and later several times, viz. p. 133; the dog similar to that seen on p. 83. The motive of the picture in a mirror of a person seen from the back, here a child in the arms of his nurse, is also seen in Hendrik van der Burch's works (p. 244) and goes back to Vermeer or Maes, indirectly to Rembrandt (also seen in Velasquez's works).

P. 109. H.d.G. 112.—C. Brière-Misme (v. above-mentioned work, p. 263). About 1673. Exhibited London Academy, 1929. The style closely related to foregoing picture and the compositions seen on p. 111 and 152. For the painting hanging on the wall over the door representing a reclining Venus evidently the same Italian picture has been used as for the reliefs on pp. 107 and 108, etc.

P. 110. H.d.G. 32. About 1670—73. Signed on the lower edge of the window: P. d. Hoogh. From the collections of the Marquis de Crillon and to Duchess de Polignac. This picture, although related in subject to the previous picture was possibly painted somewhat earlier. The young lady reminds one of the woman at the window in the pictures on p. 95 and 101; the child of the Amsterdam painting of 1670 (p. 92). The Copenhagen picture (p. 101) shows the same window with the curtain thrown back in a similar manner.

P. 111. H.d.G. 113.—C. Brière-Misme (v. above-mentioned work, p. 263). About 1673. In the collection of Casimir Périer, Paris (auctioned 1838) and Duke of Berry. In motive and style closely related to the picture of the Schloss Collection (p. 108) the fireplace and the arrangement of the picture above it similar in compositions on p. 90 and 91).

P. 112. H.d.G. 76.—C. Brière-Misme (v. above-mentioned work, p. 263). About 1673. Signed to the left on the table: P. d'hooch. In the Paris auction 1798. In the collection of Prince Yussupoff, which was given in part to the Eremitage and partly to the Moscow Museum. Related to the painting in the Schloss Collection (p. 108) and similar pictures.

P. 113. Not in H.d.G.—C. Brière-Misme (v. above-mentioned work, p. 266). About 1671—73. The first picture of this group which is related in style showing a young mother with her child and a cradle near by; the child is usually wrapped in a red striped, yellowish woolen blanket; at times the blanket is lying on the cradle. This work is still well done and some of the details such as the view through the doorway and the dog, whose shadow is reflected in the polished tile floor, remind one of an earlier period. However, the hard vermilion of the woman's skirt and the blue shadows in the face and the head cloth place the picture about or after 1670. In technique related to the picture in the Borchardt Collection, New York (p. 105).

P. 114. H.d.G.—C. Brière-Misme (v. above-mentioned work, p. 265). About 1670—75. Exhibited in the gallery of Dr. Schaeffer, Berlin (Masters of Dutch Interiors), Catalog 1920, No. 38. Indistinctly signed. A copy by the artist himself in the John G. Johnson Collection, Philadelphia, reproduced in Catalog 1913, Vol. II, No. 501. In H.d.G. the two pictures are described under one number by mistake; the picture in the Johnson Collection is from the auction of W. Valckenier, Amsterdam, 1796, and the Artis Collection, London; the present picture bought by Frederick V.-Fireplace, screen, the shape of the doorway repeated in other pictures of this period, the figures painted similar to those in the former Yussupoff Collection (p. 112). Compare also the note on the previous picture.

P. 115. H.d.G. 19 and 24. About 1670—75. Signed at the left: P. d. Hoogh. From the H. Muilman auction, Amsterdam, 1813. The same room with slight changes in the picture following and the picture in Boston (p. 121) and Aix (p. 112). The colors although somewhat hard are fresh and bright for the period, the woman with vermilion skirt, blue apron and blue shadowed head cloth; the child in a light blue bonnet, the woolen blanket on the basket light yellow brown; the maid in the doorway in brown with red sleeves; the tiles black and white, in hall light blue. The flat broad rimmed hat of the man in the door is characteristic for men's clothing of the de Hooch's late period.

P. 116. H.d.G. 52.—C. Brière-Misme (v. above-mentioned work, p. 265). About 1670—75. In the auctions of A. M. Hogguer, Amsterdam, 1817 and A. de Ridder, Paris, 1924 (Catalog by W. v. Bode, 1913, No. 35). As to the room see number above. Usually little dogs are the domestic animals which P. de Hooch painted, but here and in the above picture he has placed a cat.

P. 117. Not in H.d.G. About 1670—75. One of the most attractive compositions of this period; although somewhat different in style; Both of the figures are portrait like.

P. 118. H.d.G. 66.—C. Brière-Misme (v. above-mentioned work, p. 264). Reproduced in de Rudder, Pieter de Hooch, 1913, p. 34. About 1670—75. In the auctions Helsleuter, Paris, 1802; Engelberts, Amsterdam, 1817; J. H. Molkenboer, Amsterdam, 1853; Prince Galitzin, Paris, 1875; J. Wilson, Paris, 1881; anonymous, Paris, 1883; A. J. Boesch, Vienna, 1885. 1903 left to the Vienna Gallery by Carl and Rosalie Goldschmidt. One of the most carefully painted pictures of this period. The motif, a child being pulled away by a servant girl, seen in the painting in a private collection, New York (p. 91); some of the details such as the cartouche in the middle of the fireplace and the wine glass on the corner (p. 88) are also found in the pictures belonging to the same group as the above picture and would date this picture the same period (v. note to p. 88). On the other hand we see the loose wall covering with the vertical stripes only in a somewhat later group of pictures (v. Picture of Friedsam collection (p. 127) where the wall covering over the door is thrown back in a similar manner, also pictures in Cincinnati and Hampton Court Collections (pp. 135—136).

P. 119. H.d.G. 64.—C. Brière-Misme (v. above-mentioned work, p. 265). Full signature on the side of the fireplace. About 1670—75. In the auction of v. D. Meulen, Amsterdam, 1850; v. Cleef, Paris, 1864, anonymous, Paris, 1889 (March 4), then Durand-Ruel, Paris. The mother and the cradle similar to the above compositions (p. 113—116, 118), in which is seen related arrangement of house door and window near it. The shelf with Delft plates and hanging jugs is similar to p. 88 and picture following.

P. 120. H.d.G. 61.—C. Brière-Misme (v. above-mentioned work, p. 265). Reproduced by O. Hirschman, Cicerone, Feb. 1923. Signed on the fireplace. About 1670—75. In the auctions, P. Calkoen, Amsterdam, 1781; J. H. Quinkhart, Amsterdam, 1798; v. Romondt, Amsterdam, 1835; J. G. Voigt, Amsterdam, 1837; Paris, Feb. 4, 1851; L. Montgermont, Paris, June 16, 1919 (bought by A. Preyer, The Hague). Sold to Knoedler & Co., London. In composition closely related to previous picture; the fireplace seems to have the same tiling, but the Delft plates are not on the mantle piece but on a shelf in the above picture. The low cupboard is here nearer the door and the window is above the shelf. There are various other changes in the arrangement which go to show how freely the artist made use of his model. The arrangement of the main group is almost the same. The parrot's cage is seen in picture, p. 112, and the compositions belonging to that group. This picture belongs to the carefully painted works of the period.

P. 121. H.d.G 172a.—C. Brière-Misme (v. above-mentioned work, p. 264). Signed at the left: P d Hoogh. About 1670—75. From the Granet Collection, Aix. In color composition of this picture which has darkened considerably red brown tones predominate. The border of the fireplace and the curtains are red, the woman at the hearth wears a dark red fur jacket, the maid a vermilion skirt, green brown blouse and brown apron, the tiles are brown and white. In coloring the view through the doorway is charming with its gold yellow tones and light black blue and white tiles floor.

P 122. H.d.G. 40.—C. Brière-Misme (v. above-mentioned work, p. 266). Full signature and according to catalog of Sedelmeyer dated 1656, but certainly of much later date. About 1670—75. In the auctions, Meffre, Paris, 1863; Lippmann von Lissingen of Vienna in Paris, 1876; Beurnonville, Paris, 1881; A. Sellar, Paris, 1889. Mrs. Warren of Boston bought it 1898 at Sedelmeyer's, Paris. The Boston Museum bought it at the Warren auction 1903. Not a very happy composition, very dark; in subject related to previous picture and others of this group.

P. 123. H.d.G. 60.—C. Brière-Misme (v. above-mentioned work, p. 265). About 1670—75. In the auctions, J. Pekstok, Amsterdam, 1792; H. Eckhardt, Amsterdam, 1842; P. Voûte, Amsterdam, 1845. Closely related to the compositions shown on pp. 119 and 120. The mantlepiece with tiling similar to the one on p. 120. The subject with the view through the doorway and the child seen from the back charming, in other details the picture shows the weaknesses of the late period.

P. 124. H.d.G. 2 and 17.—C. Brière-Misme (v. above-mentioned work, p. 265). Signed at the left: P D HOOCH. About 1670—75. In the auctions, Locquet 1783; Juriaans, 1817; G. Schimmelpenninck Gzn., 1819 and Amsterdam, May 14, 1832. In the van der Hoop Collection, Loaned since 1885 by the city of Amsterdam to the Rijksmuseum.—With this work begins a group of pictures (p. 124—131), in which the artist places the chief figures in half shadow in contrast to some bright spot on the wall this light spot is always formed by sun light through a window on the left or right. These compositions were all probably painted about 1670.

P. 125. H.d.G 7.—C. Brière-Misme (v. above-mentioned work, p. 266). About 1670—75. Partial copy of previous picture by the artist himself—view through the door is changed (here the house in the Klovenierburgwal has been used again (compare note to p. 91). From the collection of Lord SR. Leonards and A. Seymour, London (auctioned 1896).

P. 126. H.d.G. 13.—C. Brière-Misme (v. above-mentioned work, p. 265). About 1670—75. Not clearly signed: P D HOO . . . Since 1816 in the collection. In style related to Amsterdam picture (p. 124) but somewhat darker and probably later.

P. 127. H.d.G. 80 and 95. C. Brière-Misme (v. above-mentioned work, p. 268). About 1670—75. In the auctions Héris, Paris, 1841; Mawson, Paris, 1859; D. K. Joseph de Pinto, Amsterdam, 1875.—Similar subjects used by the artist in his earlier period (v. p. 24) and also in late years (p. 158 and 159): in the early work in Leningrad the cavalier is dressing, and the woman making the bed; in the present picture the woman is still in bed and a part of her clothing is the table, the cavalier's hat is also on the table, he is dressing. In the picture in a Berlin private collection (p. 158) the woman is dressing the cavalier still in bed, his hat and coat on a chair. In the picture in Raby Castle (p. 159) the young woman is lacing her basque and the cavalier is in negligé and handing her a glass of wine. Also, the picture in Berlin (p. 56 young woman near the bed, fastening her basque) and the one in New York (p. 61, young couple in a bedroom) are closely related in motif to this type of pictures.

P. 128. H.d.G. 27.—C. Brière-Misme (v. above-mentioned work, p. 265). About 1670—75. In the auction of P. Fouquet jr., Amsterdam, 1801. Compare related subject on p. 154.

P. 129. H.d.G. 87.—C. Brière-Misme (above-mentioned work, p. 265). Signed: P d Hoogh. About 1670—75. From the Woronzow Collection. 1898 at Thomas Lawrie & Co., London. The subject, a maid sweeping, also in the Amsterdam picture (p. 124); the fireplace seems to be similar to that in the Stockholm painting (p. 126), related also in style to this picture.

P. 130. H.d.G. 152. C. Brière-Misme (v. above-mentioned work, p. 276). L. Cust, A Music Party by Pieter de Hooch, Burlington Magazine, 1915. About 1670—75. In the auction of T. Loridon de Ghellinck, Ghent, 1821. According to Madame Brière perhaps the companion picture to the above, to which it is evidently related in style (compare the lighting and the arrangement of the window and the pictures on the back wall); this picture is, however, considerably larger and more important in composition. Much in it reminds one of Hendrik van Burch, but I have only the photograph to judge by.

P. 131. H.D.G. 262.—C. Brière-Misme, p. 273). Signed: P. D. H. (on the wall in the background).— About 1670—75 or somewhat earlier. In the auction of Duc de Morny, Paris, 1865, then in the collections of Pastor, Geneva, and Charles H. Senff, New York (auctioned 1928). The light on the woman reminds one of Vermeer, and would seem to point to an earlier period; the monogram in large Roman lettering is also unusual for his late period. On the other hand the strong contrast of light, the sunlight on the wall and the cavalier in the large hat (v. picture following) point to about 1675. The picture has been considerably improved by cleaning.

P. 132. H.d.G. 145, 151 and 178 (described according to statements made by Lionel Cust). C. Brière-Misme (v. above-mentioned work, p. 277). Signed P de Hooghe. About 1675. In the auctions Paillet and Delaroche, Paris, 1803; L. B. Coclers, Amsterdam, 1816. At the auction of Lord Barnard, London, 1922 (repurchased). Exhibited in the London Academy, 1912 and 1929. The officer with the large flapping hat similar to foregoing picture, the lady at the piano related to the one in picture, p. 130. The chandelier and the picture back of it as well as the page at the door similar to the picture following, which is also related to the Philadelphia painting dated 1675 (p. 138).

P. 133. H.d.G. 193. C. Brière-Misme (v. above-mentioned work, p. 278). Signed: P. de Hooghe f. About 1675. In the auctions Ch. T. Yerkes, New York, 1910; then the collection J. Porgèr, Paris; auctions J. de la L . . ., Brussels, 1919, and Déry, New York, 1923.

P. 134. H.d.G. 191.—C. Brière-Misme (v. above-mentioned work, p. 278). Signed: P. D. HOO . . . About 1675. In the collections Richard v. Kaufmann, Berlin; G. von Preyer in Vienna; W. Clark in New York.

P. 135. — C. Brière-Misme (v. above-mentioned work, p. 276). Signed. About 1675.

P. 136. H.d.G. 129.—C. Brière-Misme (v. above-mentioned work, p. 276).—L. Cust, Burlington Magazine, July 1914. Signed P. D. Hoogh and according to Dr. Hofstede de Groot possibly 1667. This date seems to be too early for the style of the picture; 1677 would be more probably.

P. 137. H.d.G. 197.—C. Brière-Misme (v. above-mentioned work, p. 276). Mentioned by Hofstede de Groot, Schubart Collection (No. 39). In the auctions, Amsterdam, 1792 (J. C. Werther); Schubart, Munich, 1899. Extraordinary for Pieter de Hooch is the view of the lake.

P. 138. H.d.G. 197. C. Brière-Misme (v. above-mentioned work, p. 276). Signed in full and dated 1675. This picture is important because of the date. In the collection of Rodman Wanamaker, Philadelphia.

P. 139. H.d.G. 120.—C. Brière-Misme (v. above-mentioned work, p. 276). Signed P de Hooghe. About 1675. This picture is related in style to the picture above. In the auctions of Math. Neven, Cologne, 1879; the collection of F. Linton, Brighton. Presented by Mr. Zenos Crane to the Berkshire Museum.

P. 140. H.d.G. 29.—C. Brière-Misme (v. above-mentioned work, p. 264). In the auctions of S. J. Stinstra, Amsterdam, 1822.—1873 left to the Lille Museum by Alex. Leleux. About 1675—80.

P. 141. H.d.G. 39 and 55.—C. Brière-Misme (v. above-mentioned work, p. 265). In the auctions, Zachary, London, 1828 and Marx Kahn, Paris, 1879. About 1675—80.

P. 142. H.d.G. 186 and 227.—C. Brière-Misme (v. above-mentioned work, p. 266). Signed to the right at the bottom: P. D. Hoogh. About 1675—80. In the auctions, G. Schimmelpenninck, Amsterdam, 1819; C. S. Roos, Amsterdam, 1829; Munich, Dec. 5, 1826; Chevalier de Solirène, Paris, 1829; W. Knighton, London, 1885; in the collection of J. P. Heseltine, London. The arrangement of the room reminds one somewhat of the much earlier paintings in Amsterdam (p. 92) and New York (p. 98). One of the few pictures by the artist which show a view of a lake (compare p. 137).

P. 143. H.d.G. 128. Signed: P De Hooge. Acquired by the first Duke of Wellington, through Férréol Bonnemaison, Paris, 1818. Exhibited British Institution 1821, 1829, 1847, 1856 and in the Academy exhibition 1888 and 1929. Dr. W. Martin has kindly loaned the photograph, from which the picture in reproduced.

P. 144. H.d.G. 104.—C.Brière-Misme (v. above-mentioned work, p. 271). Signed and dated 1676. In the auctions, Haarlem, 1811; Paris, 1869; Beurnonville, Paris, 1881; de la L... Brussels, 1919.

P. 145. Not in H.d.G.—C. Brière-Misme (p. 284). Signed: P. de Hooghe. In the auction, J. S. W. Erle Draxe, London, 1910. Exhibited by F. Kleinberger in the exhibition of Dutch paintings in Paris, 1911 About 1675—80.

P. 146. H.d.G. 77. Signed to the right on the fireplace: P d'hooch. This picture has a striking similarity to Cornelis de Man.

P. 147. H.d.G. 122. C. Brière-Misme (v. above-mentioned work, p. 259, 277, 281). Burlington Magazine, April 1916. Signed over the gate: P. d'Hoogh, 1677. In the auctions, Steengracht. The Hague in Paris, 1913 and Peltzer-Cologne in Amsterdam, 1914. This picture is still, excellent, especially charming is the view through the door with the page in blue. The group to the left is somewhat less carefully done. The bluish tones of the shadows and the hard vermilion red in the faces make an exaggerated contrast.

P. 148. H.d.G. 136.—C. Brière-Misme (v. above-mentioned work, p. 272). In the auctions, Nieuwenhuys, London, 1833; Cornelissen, Brussels, 1857; Gilkenet, Paris, 1863; Buisseret, Brussels, 1891; Baron Koenigswarter, Vienna, in Berlin, 1906; Borden, New York, 1913; Huldschinsky, Berlin, 1928. About 1675—80. The Amsterdam Town Hall has been used for the building, which is seen back of the garden.

P. 149. H.d.G. 242.—C. Brière-Misme (v. above-mentioned work, p. 272). In the auctions, Leroy d'Etiolles, Paris, 1861 (as "Hoogstraten"); Beurnonville, Paris, 1881. According to C. Brière-Misme perhaps the companion piece to the above, the measurements and the arrangement are the same. Much in this picture reminds one of Michiel van Musscher.

P. 150, above. Not in H.d.G.—C. Brière-Misme (v. above-mentioned work, p. 277). From the collection G. Cornwall Legh, High Legh Hall, London. In the auction of Sir Joseph B. Robinson, London, 1923 (repurchased by the former owner). About 1675—80.

P. 150, below. H.d.G., 184.—C. Brière-Misme (v. above-mentioned work, p. 278). Signed in full on the bench. About 1675—80. In the auction of Sir Joseph B. Robinson, London, 1913 (repurchased by the former owner).

P. 151, above. H.d.G., 144.—C. Brière-Misme (v. above-mentioned work, p. 285). In the auctions, Helsleuter, Paris, 1802; Lespinasse de Langlac, Paris, 1808; London, 1914 and 1917; Jonas Lek, Amsterdam, 1925. About 1680.

P 151, below. H.d.G, 155.—C. Brière-Misme (v. above-mentioned work, p. 276). In the auctions, de Robiano, Brussels, 1837; Fischhof, Paris, 1913. According to the description in the Robiano Catalog this picture had two figures more on the right (two cavaliers entering through a door). The faces of the chief figures, especially that of the lady at the piano, seem to have been painted over and modernised. The niche with the drapery at the back similar to that on p. 138. About 1675—80.

P. 152. H.d.G. 166.—C. Brière-Misme (v. above-mentioned work, p. 277). Signed over the door: P D HOOCH. In auctions, Paris, 1867 and 1875. Compare stone figure in niche at the right with p. 151 above and 168.

P. 153. H.d.G. 147a and 149.—C. Brière-Misme (v. above-mentioned work, p. 276). In the auctions, Servad, Amsterdam, 1778; Engelberts and Tersteeg, Amsterdam, 1808; Amsterdam, 1810; A. R. Jolles, Amsterdam, 1812; the last time at the Talmadge auction, Paris, 1913. Madame C. Brière-Misme states by mistake that this painting is in the collection of J. Bache, New York.

P. 154. H.d.G. 53.—C. Brière-Misme (v. above-mentioned work, p. 265). In an auction Amsterdam, 1819. The measurments are given in Hofstede de Groot in inches by mistake. A second poorer copy with a few changes (the women in the door has a plate in her hand instead of a pail on her arm, the boy at the fire has another cap, etc.) was owned 1924 by a London dealer.

P. 155. H.d.G. 26.—C. Brière-Misme (v. above-mentioned work, p. 284, by mistake confused with H.d.G.'s 37). Signed: P d Hoogh. In the auction Bugge Copenhagen, 1890; then in the collection Berthold Richter, Berlin, from whom the persent owner inherited it. About 1675—80. The broad form of the woman sitting (also of her head cloth) point to a late date. Similar forms are seen in the foregoing pictures and those following.

P. 156. H.d.G. 12.—C. Brière-Misme (v. above-mentioned work, p. 263). In the auction of J. van Benjamin, Amsterdam, 1782. In the collection of Prince Yussupoff, Leningrad. After the revolution transferred to the Moscow Museum. About 1675—80.

P. 157. H.d.G. 42.—C. Brière-Misme (v. above-mentioned work, p. 284, where also an old copy from the R. Piloty auction, 1911, is mentioned). 1804 from the prince bishop's palace in Wurzburg.

P. 158. H.d.G. 85.—C. Brière-Misme (v. above-mentioned work, p. 268). In the auctions, Brun, Paris, 1841, and M. M., Paris, 1843; in auction catalog described as "a sick man being taken care of by two women". More probably lovers getting up, as the pictures with similar subjects show (v. note to p. 127). About 1675—80.

P. 159. H.d.G. 179. About 1675—80. Signed and dated illegibly (supposedly 1645).

P. 160. H.d.G. 190.—C. Brière-Misme (v. above-mentioned work, p. 285). About 1680. In the auctions J. van den Berg, Amsterdam, 1776; Thurlow, London, 1904; the collection of L. Mandl, Moscow; the auction of Kleinberger, New York, 1918. In the front one of the dogs playing has been painted over. In coloring and light, especially the background still quite charming.

P. 161. H.d.G. 218.—C. Brière-Misme (v. above-mentioned work, p. 285. Signed above at the right: . . . Hoogh, dated 1681. In the auctions of D. van Dijl, Amsterdam, 1813. In spite of the fact that this belongs to the late period the coloring is not without charm, especially the gleaming light vermilion of the lady's jacket and the yellow of her silk skirt, these together with the yellow orange and the red brown of the ceiling form an attractive harmony.

P. 162. H.d.G. 193. About 1680.

P. 163. Not in H.d.G. Signed: P, d Hoogh. Exhibited in the gallery of Dr. Schaeffer, Berlin, The Masters of Dutch interiors, 1929, Cat. No. 39. In the Copenhagen Museum list of paintings of 1775. The subject is related to the compositions of the artists's best period (p. 43, 44, etc.). The costumes and the hard colors (the woman's basque light blue, the underskirt red, the officer in orange brown) point to a later date.

P. 164. Not in H.d.G.—C. Brière-Misme (v. above-mentioned work, p. 285). Not quite certain.

P. 165. H.d.G. 133.—C. Brière-Misme (v. above-mentioned work, p. 259 and 276). Signed to the left on the window: P d Hoogh. About 1680.

P. 166 left. H.d.G. 115. — C. Brière-Misme (v. above-mentioned work, p. 273). Signed: P. de Hooghe. In the auction of Pérignon, Paris, 1817. 1905 at Sedelmeyer's, Paris. After 1680.

P. 166 right. H.d.G. 111 and 117.—C. Brière-Misme (v. above-mentioned work, p. 273). Signed: P D HOOCH. In the auctions J. Gildemeester Jansz, Amsterdam, 1800; A Meynts, Amsterdam, 1823; Consul Weber, Berlin, 1912; Fischhof, Paris, 1913; After 1680.

P. 167 right. Attributed by Hofstede de Groot convincingly to Pieter de Hooch. We have to thank Dr. Hofstede de Groot also for the photograph. About 1680.

P. 168. Not in H.d.G. Published by K. Lilienfeld, Zeitschr. f. bild. Kunst 1923/24, p. 187. Not quite certain. Much reminds one of Pieter de Hooch, but there is also a likeness to P. Janssens' pictures (cf. the profiles of the figures with those in the paintings by this artist in Bredius House in The Hague, p. 193). The architecture, however, points to Pieter de Hooch.

P. 169. Not in H.d.G. Published by K. Lilienfeld (v. above-mentioned work). Shows similarity with some of the works of Emanuel de Witte, but certainly by Pieter de Hooch (cf. the posture of the gentleman in the corner in the picture following and the officer, who is embracing a lady, in the Richmond picture (p. 102). After 1680.

P. 170. Ascribed convincingly to Pieter de Hooch by Dr. Hofstede de Groot, to whom we are obliged for the photograph. He attributes the coat of arms to the Wassenaar family. One of the artist's complete failures. After 1680.

P. 171. H.d.G. 134 and 171a.—C. Brière-Misme (v. above-mentioned work, p. 276). Signed: P D H. After 1680. In the Dunford collection, London 1855; the collection of Mustapha Fazyl Pascha in Paris, 1876; the auction of J. G. Menzies, London, 1905; the Teplow Collection, Petersburg; the auction Mandl, Amsterdam, 1926. In the present painting like in other works of the late period the artist attempts, and not without some success, to hold together the disintergrated composition by a uniform light effect which blurs the outlines.

P. 172. Not in H.d.G.—C. Brière-Misme (v. above-mentioned work, p. 285). Signed.—Madame C. Brière-Misme remarks and correctly of this and the two pictures following that they are somewhat different from the late paintings by the artist and the style points rather to an artist such as Hieronymous Janssens, called "de Danser". A third painting, "The Card Player", in the Brest Museum (as "Carel le Moor") belongs to this group (v. C. Brière-Misme). The two first mentioned pictures are signed (wrong?).

P. 173 above. H.d.G. 174.—C. Brière-Misme (v. above-mentioned work, p. 285). See remark about above picture. Signed: P d HOOG. After 1680.

P. 173 below. Not in H.d.G.—C. Brière-Misme (p. 285). See remark to p. 172.

P. 174 left. H.d.G. 154.—C Brière-Misme (v. above-mentioned work, p. 284). After 1680. Signed: Hoog. In the auctions, Amsterdam, 1828, and v. Mallmann, Berlin, 1918. This clumsy carelessly painted composition is still interesting from a color standpoint. The whole wall in the back and the chair covering are in vermilion. The yellow of the lady's silk dress (a little light blue on her underdress) is contrasted with the red.

P. 174 right. H.d.G. 148.—C. Brière-Misme (v. above-mentioned work, p. 272). In the auctions of J. Gildemeester Jansz, Amsterdam, 1800; Jac. Lauwers, Amsterdam, 1802; Rotterdam, 1811; Petit, Amsterdam, 1913; Amsterdam, April 13, 1920.

P. 175 left. H.d.G. 175.—C. Brière-Misme (v. above-mentioned work, p. 284). In the auctions of A. Lefevre, Paris, 1897; Haemacher, Amsterdam, 1897; the collection Mos Arnheim; A second copy which is no better than this one is owned by Baron Lajos Tornyai of Budapest. In this latter picture the floor is covered with black and white tiles.

P. 175 right. C. Brière-Misme (v. above-mentioned work, p. 284). In the auctions, Baron Beurnonville, Paris, 1884; Paris, 1885; Peltzer Collection, Cologne; the auction of v. Mengershausen, Bonn, 1889; the von Mansberg Collection, Dresden. After 1680.

P. 176. H.d.G. 301.—C. Brière-Misme (v. above-mentioned work, p. 284). Signed and dated 1684. In the auctions Pama, Amsterdam, 1781; J. E. Grave, Amsterdam, 1806; Seymour Maynard and others, Berlin, 1910. This picture is rather extensive for a Pieter de Hooch, but in spite of its weakness as a work of art it is interesting because of its motif and on account of its late date.

PAINTINGS BY MASTERS, WHO HAVE BEEN CONFUSED WITH PIETER DE HOOCH, AND PICTURES RELATED IN STYLE

P. 179 above. Signed and dated 1647.

P. 179 below. Signed and dated 1676.

P. 180. Signed: S. V. H.

P. 181. Signed with a monogram made up of P V H. Until recently attributed to S. van Hoogstraten, whose manner of painting is much drier. The figures which are painted somewhat carelessly (the child in rose and yellow, the lady in black and yellow) and the dogs remind one of Hendrik van der Burch; the size of the picture which is rather large, the measurements agree with those of the "Terrace" (p. 251) and the "The officer at the Window" (p. 243), as well as the pentimenti (below the fountain there was a lady on the path which has been painted over by the artist) remind one also of this artist. The treatment of the landscape is perhaps a little too hard for him.

P. 182 left. Signed and dated 1651.

P. 182 right. Signed and dated 1655.

P. 183. Formerly attributed to Nicolaes Maes because of a false Maes signature. Later attributed to Pieter de Hooch (H.d.G. 69).

P. 184 above. Usually attributed to Pieter de Hooch (H.d.G. 271; C. Brière-Misme p. 371). The attribution to Metsu is proven by the figures of the boys begging, which are quite similar to those in the Cassel picture "The Alms". The coloring too, especially the red in the cavalier's costume, the soft plastic manner and the characteristic Metsu woman type, whose face might be compared with that of the women in Metsu's paintings, "The Huntsman's Present" (Amsterdam, Rijksmuseum), "The Sleeping Huntsman" (London, Wallace Collection) and "The Seamstress" (Leningrad, Eremitage), all of these details point to Metsu.

P. 184 below. Identical with No. 262a of the Pieter de Hooch Catalog by Hofstede de Groot (listed by him as a Pieter de Hooch on the basis of literary tradition). Bears a false Pieter de Hooch signature.

P. 185. Formerly in the auction H. Th. Hoech, Munich, Sept. 19, 1892.

P. 186. Beneath a false Pieter de Hooch signature are the remnants of another signature. This picture usually attributed to Pieter de Hooch cannot be placed among his early works. It agrees in style with the works of L. de Jongh.

P. 187. Up till now attributed to Pieter de Hooch. I only know it from a photograph.

P. 188. This picture is identical with No. 316 of the Pieter de Hooch Catalog by Hofstede de Groot, where it is listed as "doubtful". Later the signature of Ludolf de Jongh was discovered by Hofstede de Groot on the wheel barrow. Cf. A. Bredius, Pieter de Hooch and Ludolf de Jongh (Zeitschr. f. bild. Kunst, September 1928).

P. 189. This picture must also be attributed to de Jongh when compared with the above signed picture. Published by Lionel Cust and C. Brière-Misme (v. above-mentioned work, p. 271) as a Pieter de Hooch. Cf. Bredius, Pieter de Hooch and Ludolf de Jongh (Zeitschr. f. b. Kunst, September 1928).

P. 190. Signed and dated 1652. As Jacob Ochtervelt was born about 1635 he must have painted this picture at the age of 17, while he was presumably a pupil of Nicolaes Berchem. The latter's influence can be very plainly seen. In motif and style of the figures and animals and the character of the landscape shows close relation to Pieter de Hooch's "Couple Riding and Gypsies telling Fortunes" (p. 6). As has been mentioned before Pieter de Hooch was also a pupil of Berchem at the same time as Ochtervelt. Madame C. Brière-Misme mentions another early work by Ochtervelt "Hunting Party at Rest", which shows a composition similar to Pieter de Hooch early work (p. 96) and is almost the same size, so that it possibly may be a companion piece. The picture by Ochtervelt mentioned by Madame Brière-Misme was last seen at an auction G. v. d. B. v. L. in Amsterdam, April 3, 1890.

P. 191 left. Also in this characteristic early work by Ochtervelt (painted about 1655) we find certain connection with the art of Pieter de Hooch and Berchem, especially in the colour combination of yellow and red.

P. 191 right. A little later, shows Italian influence; the colors pointing to the developed style of the artist show finer shading, in addition to the yellow and red there is a pale lilac and orange; of this picture and the lost companion picture (soldier playing a violin, seen from the back, between lovers) there are two copies from the 17th century owned by Berlin art dealers, which are signed "na Ochtervelt" and show how popular Ochtervelt's compositions of this type were.

P. 192. Attributed for the first time by Hofstede de Groot and correctly to P. Janssens.

P. 193 above. Somewhat different but no doubt correctly attributed to P. Janssens.

P. 193 below. Late but very good work by this artist.

P. 194 below. This picture is identical with No. 21 of the Hofstede de Groot Pieter de Hooch Catalog (listed only on the basis of literary tradition). Imitation of the painting by De Hooch in the Arenberg Collection (p. 65).

P. 194 above. This picture which was formerly attributed to Pieter de Hooch we consider a Janssen picture, this opinion has at times been disputed (by Clothilde Brière-Misme, p. 285). Janssen's preference for painting the backs of figures and animals is seen here in exaggerated form.

P. 195 left. This and the next picture usually attributed to Pieter de Hooch, cannot be ascribed to him. More probably they are by Hendrik van der Burch and would belong to his pictures of the Leyden period. The manner in which the lady sitting is painted is similar to that of the lady sitting on p. 225 and 230. The arrangement of the still life reminds one of p. 229. The artist's preference for exaggerated perspectives and the pattern of the tiled floor (cf. p. 235, 236, etc.) would point to van der Burch. The picture is, however, so extensively restored that it is difficult to reach a definite conclusion. The signature: P D Hoog, is false. C. Brière-Misme suggested and rightly that this picture must have been painted by the same artist as pp. 243 and 244.

P. 195 right. The arrangement of the still life, the technique, shown in the dog and the view through the doorway, the perspective of the floor, remind one of Hendrik van der Burch. Identical with No. 246 in Hofstede de Groot's Pieter de Hooch Catalog. (Listed on the basis of literary tradition.) Signed: P D HOOCH. I have only seen the photograph.

P. 196 left. Signed: E. Boursse.

P. 196 right. Signed: E. Boursse.

P. 197 below. Signed: L Boursse 1656. In spite of the signature: L Boursse, which was evidently changed when picture was restored, this painting is by Esaias and not (as W. Martin in his article on the master in Thieme-Becker's "Kuenstler-Lexikon" supposes) by a second unknown artist named Boursse with initial L.

P. 198 left. Dated 1661.

P. 198 right. Signed twice, to the left below E. Boursse and at the left above with a monogram, E. B. The E is turned around and joined to the B by the middle line.

P. 199 left. This picture was exhibited with the Wesendonck Collection, 1904—1909 in the Berlin Kaiser Friedrich Museum. It bears a false Pieter de Hooch monogram.

P. 199 right. This picture bears a false Vermeer signature. It is published by Burger-Thoré, who owned it, as a work of the Delft Vermeer (Gazette des beaux arts, 1866). First attributed to Boursse by W. R. Valentiner, Art in America, 1913.

P. 200. This picture was attributed to van der Burch by Hofstede de Groot (Oud Holland, 1921). The style is somewhat similar, but the painting is surely by Boursse. It bears a clear E B monogram, in the same form as in picture p. 198, right.

P. 201. Bears a false Pieter de Hooch signature. The picture is identical to that in Hofstede de Groot's Catalog of Pieter de Hooch, No. 289. C. Brière-Misme attributes it definitely to Esaias Boursse (p. 52).

P. 202 right. This picture bears a monogram which has been changed to a Pieter de Hooch signature. As to the replicas of this and the above picture see introduction.

P. 203 right. This picture was listed in the catalog of "Die Kunstsammlung im Heylshof zu Worms" (Frankfort on M.), under No. 38 as "Koedijk (?) perhaps Jacobus Vrel", by Georg Swarzenski. It is typical Vrel work and formerly was attributed to the Delft Vermeer (Hofstede de Groot, Vermeer Catalog, No. 51c, only mentioned because of literary tradition).

P. 204 left. Signed with a monogram.

P. 204 right. Signed in full.

P. 205. Signed in full.

P. 206. Formerly attributed to Pieter de Hooch. An old copy in the Montreal Museum. Exhibited in the London Academy, 1929, No. 307. In addition to Berckheyde and de Witte a third Dutch architecture painter produced pictures of interiors after the manner of Pieter de Hooch's late period, that is, Hendrik van Vliet (cf. "Society Scene" in Leipsic in private ownership. Reproduced in "Monatshefte für Kunstwissenschaft" VIII, 2).

P. 207. Signed and dated 1673.

HENDRIK VAN DER BURCH

P. 211. Signed with a monogram. Described by Hofstede de Groot: Hendrik van der Burgh, A Predecessor of Pieter de Hoogh, Oud Holland, 1921. According to Hofstede de Groot (Pieter de Hooch, No. 9) the man with pipe reminds one of the old man in the picture listed on p. 18 of the Hofstede de Groot Collection Catalog. It would seem to me that there was rather more of a connection with Teniers. If H. van der Burch is identical with H. van der Borcht then the Flemish influence seen in the first group of pictures (pp. 211 to 220) is explained by his stay in Antwerp (v. introduction). About 1645.

P. 212. Signed with monogram. Described by Hofstede de Groot. The schoolmaster with the fur cap reminds one of Teniers and Ryckaert, there are also signs of the influence of the Leyden school (perhaps Brekelenkam). Characteristic for H. van der Burch is the exaggerated perspective in the arrangement of the group of children and the room. About 1645—50.

P. 213. First correctly placed by Dr. Plietzsch. Close association to the above picture and the paintings of the Leyden period (p. 228). The exaggerated perspective of the foreground and the foreshortening of the wall at the left is characteristic. The school master reminds one of Ryckaert.

P. 214. Signed at the right in the dark. This shows the artist as a fine colorist. Especially fine are the white and silvergray tones in the costume of the woman and the wall in back, as contrast to these the vermilion and the dark blue of the fisherman's costume. The embroidered border on the mantlepiece is seen in the painting in the Frick Collection (p. 231). In subject related to Leyden school (Brekelenkam), in the liquid manner to the Flemish. About 1645—50.

P. 215. Correctly attributed to the artist after his article was published. Characteristic for the artist the silvery, flickering light (v. picture following and the "Pig Killing" (p. 226), also the exaggerated foreshortening of the window, seen often in later pictures (pp. 229, 240, 247, 251). About 1650.

P. 216. Attributed to this artist by Hofstede de Groot. Published in his article "Hendrik van der Burgh", etc. Characteristic the silver reflected light. On the wall pictures after the manner of the Flemish transition painters. About 1645—50.

P. 217. Formerly bore a false Pieter de Hooch signature and attributed to this master. At the left toward the bottom the remains of the signature of H. van der Burch. In composition a certain likeness to Siberechts. The liquid manner shows also influence of Flemish style.

The relation to the Delft courtyard pictures (p. 225—227) is also very plain. Similar dogs seen also in the following pictures. About 1645—50.

P. 218. In style related to previous picture and the following paintings (p. 225—227).

P. 220. Signed in monogram on the boards at the right. Here too one is reminded in the composition and treatment of Teniers. This picture was probably painted in Delft (about 1650), as there are clearly evidences of connection with Pieter de Hooch, The careless almost Flemish brush stroke is, however, decidedly different. The motif a boy bringing a message, is seen often. As to the portrait of the artist himself and the connection with the portrait of Hendrik van der Burcht (p. 219) v. introduction.

P. 221. Up to now attributed to Pieter de Hooch, but certainly by H. van der Burch, as Dr. Plietzsch discovered. The manner is loose, the composition too extensive for P. de Hooch. Compare the treatment of the wall with that in the previous picture, the arrangement of the composition with the following picture. The dog is often seen in pictures following. A similar dog in reverse arrangement is found also in Pieter de Hooch's early work "Soldiers in an Inn" (p. 11). In spite of this there is no doubt in our mind that the present work is by van der Burch. Compare, for instance, the composition scheme of the closely grouped figures with the signed painting p. 222, especially the figure of the smoker, who is holding on his knees the large hat with the feathers which is so often seen in van der Burch's works. See, for comparison with this figure, pictures on pp. 222, 234, 236, 239. The soldier holding the glass evidently a portrait of the artist himself. About 1650.

P. 222. Signed with the monogram. About 1650—54. This composition shows connections with the early works of Pieter de Hooch, but is more complicated in arrangement and seems to show influences of the Dutch successors of the Caravaggio school in the light contrasts. The soldier seen from the back similar to the one in the Detroit painting (p. 224) and the picture in the Frick Collection (p. 231). Here he is also holding the same feather hat with his hand on his knee. The trompeter similar to that in the painting following.

P. 223. Formerly attributed to Pieter de Hooch (H.d.G. 257). Here reproduced from the etching in the publication of the Tritsch Collection by G. Glueck. The original is not in good condition. Characteristic for van der Burch are the awkward proportions of the figures, the soldier seen from the back (v. picture following). The trumpeter (v. previous picture) and the profile of the young woman at the right (v. e. g. "The Maid in the Courtyard", p. 225 and the lady in the picture "The Minuette", p. 245). About 1650—54. The picture comes from a collection in Rome. It may not be just an accident that several of van der Burch's works have been in collections in Rome (v. p. 230). If he is identical with H. van der Borcht then we know that he was in Rome for some time and probably had certain Italian associations as his wife was an Italian. (Cf. the notes to Pieter de Hooch, pp. 20 and 22.)

P. 224. Published by the writer in the bulletin of the Detroit Institute of Arts, April 1928 as Pieter de Hooch before he had acquired sufficient knowledge of van der Burch's art. The page usually in blue is seen in several of Van de Burch's later pictures (pp. 232, 244, 249, 250, 253). Typical is the officer seen from the back and the young woman in the gray fur jacket, her round face is characteristic for the type used frequently by the artist. The picture shows splendid coloring (light blue, orange, gray, and brown). Most of the other paintings show that this artist had great ability as a colorist.

P. 225. Ascribed to Pieter de Hooch by the owner, according to Hofstede de Groot possibly by the Zwoller painter, Jan Grasdorp (1651—93). I do not know the original, according to the photograph I have no doubt but this is by van der Burch. Not only the woman's profile speaks for him, but also the loose treatment of the foliage and the sky, the reproduction of the wall and the individual straws in the foreground.

P. 226. Usually attributed to Pieter de Hooch, but the thin playful manner of the technique is quite that of van der Burch. This picture is very charming in coloring (the boy with the bladder in yellow, the woman kneeling in light blue). From this picture it would seem possible that the artist also did etchings. Above the woman a window has been painted over. Such pentimenti are also found elsewhere in this artist's paintings (as well as in Pieter de Hooch's works); for instance in the "Guardroom" (p. 220) the head of the boy was originally higher. Cf. also note to p. 181.—About 1650.

P. 227. Formerly attributed to Brekelenkam, then to Pieter de Hooch (W. v. Bode, Zeitschr. f. bild. Kunst, 1919), until Hofstede de Groot discovered the monogram of H. van der Burch on the post at the left (Hofstede de Groot, Oud Holland, 1921). Later, however, the picture went into the Jones Collection in Minneapolis as a Pieter de Hooch. In the Hollitscher Collection, Berlin. Especially fine in the pale rose tones and the light effect. About 1655.

P. 228. Formerly attributed to Jan Vermeer (W. Burger, Gazette des beaux arts, 1866; No. 47 and H.d.G. Vermeer Catalog, No. 52, here listed only on the basis of literary tradition). In the auction, P. van Romondt, Amsterdam, 1835. Catalog of Ryksmuseum, Holland 1927, IV, 1648. Published by Hofstede de Groot as by van der Burch in his article in Oud Holland, 1921, Illustration also given. Signed in the front on the stone balastrade in monogram. About 1655—60.

P. 229. Formerly attributed to Pieter de Hooch (by H.d.G. No. 245 and by the writer). Hofstede de Groot was the first to correctly ascribe it to H. van der Burch. Characteristic are the types and the light on the faces, also the foreshortened windows and the somewhat displaced perspective of the house wall. Some details (the light wall with the bird cages) remind one of Karel Fabritius, other (the still life in the foreground and the miniature fly on the wall) show a connection with the Leyden school. Painted between 1654 and 1659 in Delft or Leyden. The short fat fingers, such as are seen on the women at the window, found also in other pictures of the period from 1655—60 (p. 239—247).

P. 230. Up till now attributed to Pieter de Hooch (H.d.G. No. 274), but Madame Brière-Misme as well as Dr. Plietzsch have both independently of one another discovered that these and related paintings where the same marble sculpture on the fireplace appears (p. 232 and 25), could hardly be by Pieter de Hooch. The picture here as well as the two above show associations with the Leyden school (Boy with Lantern) and may perhaps have been painted when the artist was in Leyden (1658—59). The profile of the little girl similar to that of the Leyden Promotion in Amsterdam (p. 228). Cf. also the stiff figure of the man with the similar one in the picture, p. 250.

P. 231 above. Up till now attributed to Pieter de Hooch; the attribution of C. Brière-Misme (p. 378) to Gerbrandt van den Eeckhout is not convincing. The type of the woman and the old man in profile, as well as the strange perspective of the room point to H. van der Burch, but I only know the picture from a photograph.

P. 231 below. By Hofstede de Groot (No. 185) and C. Brière-Misme as by Pieter de Hooch. Not known to me in the original, as Miss Frick does not allow German scientists to see her father's collection even ten yaers after the war. Sometimes, however, the photographs are sufficient to pass an opinion. The round type of the woman, who is much more alive in her movements, than is seen in Pieter de Hooch's pictures speaks for van der Burch. Also the officer seen from the back, with his hand on the hat with the feather (cf. 221, 222, 236, 238, 242), the close grouping in the small space and the strange perspective of the floor (cf. 235, 236 and above all p. 237). The fireplace is very similar to that in the following picture, in which the picture on the wall and the door are arranged in the same manner. Finally an unimportant detail seems to prove that this is a van der Burch, that is, the border on the fireplace has the same unusual pattern as that in the Leyden (p. 214) picture. One thing is, however, strange and rightly observed by C. Brière-Misme and that is the fact that the view through the doorway is the same as appears on one of the genuine Pieter de Hooch pictures, which is dated 1670 (Brussels, Errera Collection, v. note to p. 95). As the copy would no doubt be by van der Burch, this picture may have been painted after 1670. As we had no photograph the picture is reproduced from an illustration in the Gazette des beaux arts, 1921. The painting is from the A. Gibbs Collection, London and was exhibited 1894 in the Guildhall, London.

P. 232. Attributed to Pieter de Hooch by Hofstede de Groot (H.d.G. 25), and indeed very closely related to the artist (cf. especially the painting in the collection of van Gelder, Uccle, v., p. 37). But there is no doubt that this is a fine work by van der Burch. The composition is very similar to the above picture; the fireplace with the Hercules figure appears in the pictures in the Palazzo Corsini and at a London art dealer's (p. 230 and 257); the boy in the door is seen in several van der Burch's, especially similar in the painting in the London National Gallery (p. 244); the dog appears in the same position in the family picture (p. 237). Characteristic for van der Burch is also the coloring, the light somewhat hard blue of the woman's costume and the intensive red of the chair back. In the auction of J. L. Menke, Antwerp, 1904, under the name of J. Ochtervelt, of whom one is reminded somewhat by the coloring.

P. 233. The same table and in the background almost the same chair as in the picture following.

P. 234. In the Philadelphia Museum exhibited as a Pieter de Hooch; evidently painted under the influence of Pieter de Hooch's picture in Nuremberg (p. 72); cf. C. Brière-Misme, p. 73. The perspective of the side walls points to van der Burch, especially that on the right, also the window on the left with the bird cage, the woman in the next room, the manner in which the leather wall covering has been executed, as well as the pastose technique of Rembrandt influence. The somewhat awkward proportions are also characteristic of van der Burch.

P. 235. One of the artist's most charming compositions, which is closely connected with paintings in the Frick Collection (p. 231) and the Tritsch Collection (p. 236). It must have been painted about the same time as the Pieter de Hooch in the Lehman Collection, New York (p. 78), with which there are many points of contact. The little dog is seen in the "The Guardroom" (p. 220). The tile pattern the artist seems to like (p. 236, similar p. 241 and 242).

P. 236. In the catalog of the Tritsch Collection, Vienna, described by G. Glueck as "manner of Pieter de Hooch". The young woman reminds one of the Frick picture (p. 231); the floor shows the same tile pattern and seen from above similar to van der Burch's other pictures. Characteristic for him is also the thin Renaissance architecture of the portal (cf. 238 and 242). The motif, a cavalier ringing the bell, is seen also in the Lissabon picture of Pieter de Hooch (p. 79). C. Brière-Misme (72) also pointed to the close relation to the Frick picture (p. 231).

P. 237. Signed wrongly Pieter de Hooch, identical with No. 188 of Hofstede de Groot Catalog. But also according to Dr. Hofstede de Groot not by Pieter de Hooch. The unusual perspective of the floor is more in the style of Hendrik van der Burch. The dog similar in pictures pp. 232 and 233. The motif, a back view of someone seen in a mirror, can be found in P. de Hooch and Maes, but also in H. v. d. Borch (p. 244).

P. 238. In Hofstede de Groot, Oud Holland, 1921 reproduced and described. Signed over the door: HEV AND BURCH. Above this in a wreath a monogram: A R, which probably refers to the name of the family represented. Behind the parapet stands the mother, at the window looking out can be seen the father of the young man or young woman seen in the front to the left. A maid is holding the youngest of the six children on the parapet, on which a yellow red Asiatic rug is lying. This picture is important as the only signed portrait picture by the artist. Here one may become acquainted with certain characteristics of his art, the treatment of the foliage and the vines on the house (similar on p. 226), the stone wall, the balustrade and the dogs. The maid reminds one somewhat of N. Maes, to whom we shall refer again ("The Seamstress" in the Kappel Cellection, p. 246). When this picture with its uncertain perspectives, its stereotyped, stiff arrangement of the figures is compared with others which are signed by van der Burch we can see how dissimilar in quality and how various are the motives which his works show; a superficial study would lead one to believe that they had not been done by the same artist. About 1655—60.

P. 239. Up till now attributed to Pieter de Hooch. For him it is too coarse in treatment and too pastose. Dr. Plietzsch attributed this picture to the same artist as painted the "Stolen

Letter", and correctly, but this latter picture must have been painted considerably later (p. 256). The woman and the cavalier with the feather-trimmed hat on his knee and the hands are quite van der Burch's (v. above note to p. 229). The large hat with the feather is painted in a similar manner to that seen in the picture "Officer at the Window" (p. 243), the violin and the music on the chair similar to that seen on p. 251.

P. 240. This strange picture, which has caused a great deal of brain racking, is no doubt by van der Burch, as a comparison with the above and the picture following will show. The very large size—it is the largest by this artist—is at first somewhat strange in effect; it shows, however, details which are characteristic for van der Burch; the close association with Vermeer, the coarse careless treatment, the somewhat exaggerated movement of the figure, a manner which is quite the opposite of Pieter de Hooch and Vermeer; the peculiar perspective of the room with the foreshortened windows. The round face of the woman with the heavy eyelids and curved mouth correlates with those seen in the previous picture and the one following; the light is thrown on the hand resting in the same manner as is seen in the "Minuette" (p. 245); the confusion of the folds in the clothing is often seen in this artist's pictures. In motif, right hand raised, the picture agrees with the "Seamstress" in the Kappel Collection (p. 246), the seamstresses in Maes', Pieter de Hoochs's, Brekelenkam's, etc. pictures all have their hands lying quietly lying on a cushion. The colors too—the pale rose and deep blue green—are characteristic for this artist.—The Italianized motif, Amor in fact the entire style which is, as it were, thrown together would point to the supposition that H. van der Burch is identical with H. van der Borcht. In the latter's etching Italian Amors especially are often seen and in his style one would expect to find certain non-Dutch elements. The signature: meer, in Gothic lettering in an improbable place (on the cushion) is a skillful counterfeit of later date. About 1655—60.

P. 241. Identical with Pieter de Hooch, 119a. According to the Darmstadt Gallery catalog attributed formerly by W. v. Bode to S. van Hoogstraten, by Bredius to Ludolf de Jongh. Attributed first to van der Burch by Dr. Plietzsch. Characteristic for this artist is the strange perspective of the room and the figures, here he tries to outdo Vermeer; the silvery daylight and the types with the somewhat crooked shoulders and the foreshortened hands are characteristic for him (cf. especially p. 251 and 252). The seamstress motive is a favorite with him (p. 220, 240, 246, 254). About 1655—60.

P. 242. Up till now attributed to P. de Hooch (H.d.G. 256 and Kronig, A collection of paintings in the possession of Sir Frederik Cook 1914 vol. II). The cavalier with the large hat on his knee similar in p. 239. As to the hands v. note to p. 229, as to the form of the door cf. note to p. 236. Madame Brière pointed to the fact that the artist used preferably somewhat improbable sculptural details for the equipment of his rooms (here the bed). Cf. as well the ornament which is seen at the right on the small Berlin picture (p. 248). The couple in the back and the woman with her back turned similar to that in the Leyden Promotion (p. 228). The dress of the young lady on the left similar to that of the woman singing in the Willys Collection picture (p. 249). In this picture and the one in the Blodgett Collection (p. 250) the same rug is seen with the same pattern on the table as here. About 1655—60.

P. 243. In the auction Robinson, Fisher & Harding, London, May 11, 1922 (property of a Lady) as a Vermeer. Here reproduced from the catalog. The picture agrees in measurments with those of "The Terrace" (p. 251), where also a similar still life is seen on the window sill. The composition shows a combination of the ideas of Karel Fabritius (The Huntsman) and Vermeer (The Lady playing the Piano), which is not any too fortunate (music and guncleaning!). The painting on the wall (Snake Worship) probably Italian after the manner of Permeggianino. C. Brière-Misme (p. 52) pointed out first that this picture was not by Vermeer and discovered that it had been painted by the same artist as the pictures p. 244 and 246. Cf. the introduction. About 1660.

P. 244. Up till now as Pieter de Hooch (H.d.G. 189, Smith 21, Blanc II, 262). In the auction Pierre de Grande-Pré, Paris, 1809; 1876 in the Salting Collection in London, left to the National Gallery in 1910. A replica, probably executed by the artist himself (much more carelessly painted) appeared some time ago at a Munich art dealer's (Communication from Hofstede de Groot). As to the relation to Karel Fabritius, and also to Rembrandt (cf. foreshortened hand of officer) and to Vermeer see introduction. The attribution to Hoogstraten which has been proposed, is impossible; his dry style is considerably different. To ascribe it to Joan van Noordt seems more plausible, in as much as, our artist combines the same Dutch and Flemish influences. The treatment of the golden wall covering the same as in above picture.

P. 245. From the collections of W. A. Coats, Skalmorlie Castle (Scotland). Exhibited in the Gallery of the Royal Society of British artists, Jan. 1927. Catalogue of pictures and drawings in the collection of the late W. A. Coats (Paterson, No. 158). Here reproduced form the above catalogue (No. 38, Vermeer). The picture seems to have been cut off at the bottom and the right side. The relation to Vermeer (in the colors too, the dark blue of the lady's dress and the somewhat greenish chrome yellow on the cavalier's costume) is very clear. But the types, the arrangement of the folds and the perspective point definitely to van der Burch (v. introduction). The profile of the woman similar to that in the Tritsch collection (p. 233); also "The Guardroom" (p. 245) might be compared with it; here the manner in which the man is holding his arms is seen also in the cavalier. Here in the page we see a similar profile painted flat and thin, as the young lady in the background. In the previous picture similar foreshortened arm and hand positions. The folds of the lady's robe compare with the Interior with the Coat (p. 248). The decolleté in this and the previous picture were favorites at that time in England, this is shown in Hollar's costume pictures. About 1660.

P. 246. Formerly attributed to Pieter de Hooch but C. Brière-Misme discovered the likeness to "Officer at the Window" (p. 243) and the "Refused Glass" (p. 244). The leather wall-covering has been reproduced in the same technique in both pictures. The figure of the seamstress which has been brought so far forward in the picture shows the influence of Vermeer (compare the Altmann Collection picture). The pastose treatment shows rather the influence of the Rembrandt circle. The slipper is seen in almost the same manner in a painting by Nicolaes Maes dated 1655, representing a seamstress (London art dealer). (Cf. also p. 254.) 1842 in the auction B. Mattinus in Brussels; the collection of Daniel Groch, London.

P. 247. Auctioned May 27, 1876 by Wynn-Ellis, London. Collection Wesendonck (as "Jan Steen"), exhibited 1904—1909 in Berlin Kaiser Friedrich Museum. Attributed to Barent Fabritius by Gustav Falck (Tidskrift för Konstvetenskab 1924—25). In style and technique related to above picture. Compare the left hand of the woman with hands of the "Card Player" of the Cook Collection (p. 242) and the "Officer at the Window" (p. 243). First attributed to our artist by Dr. Plietzsch.

P. 248. In the catalogue of the Kaiser Friedrich Museum ascribed to Jan Vermeer. In style closely related to the two previous pictures. The picture on the wall similar to the one in "The Stolen Letter" (p. 255). As to the plastic ornament seen to the right partially covered by the frame compare the note to p. 242. About 1600.

P. 249. Up till now attributed to Pieter de Hooch (H.d.G. 161 and 240e). One the of the works of the artist which shows the best and most charming coloring. In the auctions, Edm. Higginson, London, 1846; G. H. Morland, London, 1863; A Levi, London, 1874. For proof that this picture is related to the works of van der Burch a comparison should be made with the pictures, pp. 242, 243 and 244. Cf. also the lovers in the background with those in "The Terrace", p. 251 and the profile of the flute player with that of the lady in this picture, in which there is also a similarly arranged garden. The page in the back in blue we find often in van der Burch's pictures (v. note to p. 234). About 1660—65. That this and the above picture do not belong to Pieter de Hooch and were painted by the same artist that painted the Cook picture was also discovered by Madame Brière.

P. 250. Up till now attributed to Pieter de Hooch (H.d.G. 217) and published in the Hudson-Fulton Exhibition Catalogue 1909 as a Pieter de Hooch. In the Laneuville auction, Paris, 1813. The building seen through the window at the left of the gabled house might be the Leyden university. In the uncertain arrangement of the spacing closely related in style to the above picture and the group to which this latter picture belongs. Cf. the cavalier who is so unsteady on his feet and the man before the fireplace in the picture in the Corsini Gallery (p. 230). About 1660—65.

P. 251. In the collection of the Prince Leuchtenberg, Petersburg. Formerly attributed to Metsu, then to Pieter de Hooch. See introduction. About 1660.

P. 252. Up till now attributed to Pieter de Hooch (H.d.G. 304). Madame Brière-Misme was in doubt about this and attributed it together with the picture following to a special group, only the name van der Burch was missing, as she did not know the picture, "The Terrace" with its abundant evidence. Characteristic for the artist is the exaggerated perspective of the house walls on both sides of the picture, the proportions of the figures which do not agree with Pieter de Hooch's, these latter are also more alive, in their movements, there are also certain details, such as the treatment of the wall and the foliage at the right (cf. p. 226 and 227). About 1655—60. In the collection of Reverend J. Clowes, Manchester, 1848. Presented to the Metropolitan Museum 1922 by W. Vanderbilt.

P. 253. Up till not attributed to Pieter de Hooch (H.d.G. 307). Cf. the note to the picture above. The arrangement of the room, the perspective of the foreshortened house wall and the drawing of the architectural details agree with the above picture. The grouping shows too much movement for Pieter de Hooch, the drawing of the figures is too elegant; cf. his "game of skittle" (p. 81 and 82), which is related in composition to this picture. Some of the figures and the balustrade similar to the Leyden Promotion (p. 228). C. Brière-Misme was also in doubt as to whether this picture was a Pieter de Hooch (p. 272), but did not propose another artist. In the Bell auction 1881, London. In the Ch. T. D. Crews auction in London, July 2, 1915 (as "Ochtervelt"). About 1655—60.

P. 254. Formerly attributed to Vermeer (W. Burger, Gaz. d. beaux arts, 1866, No. 43). Further mentioned on the basis of literary tradition by Hofstede de Groot, Catalogue of the Works of Dutch Painters, Vol. I, Joh. Vermeer, No. 12). In the auctions, Amsterdam 1779 and Pekstok, Amsterdam, 1792. Both C. Brière-Misme and Hofstede de Groot expressed a doubt as to whether this was a Pieter de Hooch. Typical for H. van der Burch is the white silvery light on the head of the woman and her hands and apron, also the hard red of the chair back and the table covering, further the window panes of the open window and the leather wall covering. This picture must have been painted rather late. (The neck cloth in this form can be seen in Pieter de Hooch's pictures about 1675, v. p. 155.)

P. 255. False signature: P. D. Hoog. Formerly attributed to Pieter de Hooch, then according to the Amsterdam Catalogue 1927, No. 109, sometimes to Boursse, sometimes to Koedijk, sometimes to C. de Man. Gustav Falck ascribes it to Barent Fabritius (Tidskrift för Konstvetenskab 1924—25). The composition is related to Pieter de Hooch's pictures of 1673—75; the window with the oval opening in the middle and the dark green curtain almost identical with that in the Copenhagen picture (p. 101). The motif, a hat on the floor, is also seen in Pieter de Hooch's picture (v. picture in the Havemeyer Collection, No. 62) and the pale green and rose changeable stuff of the coat on the chair is found in the picture of the mayor's room in Amsterdam (p. 85). The spacing with the peculiar perspective is, however, van der Burch's, as well as, the somewhat formless and coarse technique. The woman and her hands are also typical for this artist. Not very well preserved. About 1673—75.

P. 256. Very plain connections with the "Tickled Sleeper" (p. 237) and the "Mother and Child" (p. 247). The execution of the frame of the picture on the wall agree with that in the "Interior with Coat" (p. 248). About 1670.

P. 257. Reminds one as does p. 255 of C. de Man and Koedijk, to both of whom it has at times been ascribed. The treatment is, however, more liquid, in the folds and the partial profile of the "geographer" is related to Hendrik van der Burch, here also connections with compositions of Vermeer. The fireplace in the next room with the Hercules as support often seen in H. van der Burch (p. 230—232). Without seeing the original, however, I would not venture to oppose with certainty Hofstede de Groot's attribution to Koedijk, of whom one is reminded in the treatment of the floor and the globe. About 1675. In the collection of J. van der Linden van Slingeland in Dordrecht (1785); in recent years in the Porgès Collection in Paris.

Since printing one more work of Hendrik van der Burch was discovered. Reproduction could not be made in time.

A DUTCH COURTYARD:

To the left a woman at a wask trough, near a well. In the foreground chickens. In the background a woman walking with a child. In the open door of the building at the side an old woman is looking out. Not signed, but characteristic of the master's early works. Collection J. H. Galloway, London. Photograph in the Sir Robert Witt Library, London.

PAINTINGS BY PIETER DE HOOCH DISCOVERED AFTER THIS BOOK WENT TO PRINT

P. 216. Not in H.d.G. Signed in full. One of Pieter de Hooch's works which shows close relationship to van der Burch.

P. 262. Not in H.d.G. Dr. Hofstede de Groot was, however, so kind as to secure us the photograph. He also considers the picture genuine. The same room as shown in the painting, "Mother and Child in the Kitchen", Louvre (p. 42). Somewhat weaker than the above picture.

P. 263. H.d.G. 275. From 1816 on in the National Museum in Stockholm, now in storage. Formerly this picture was considered a copy. We are, however, of the same opinion as H.d.G. that this picture, though weak, cloudy and dark, is certainly genuine.

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